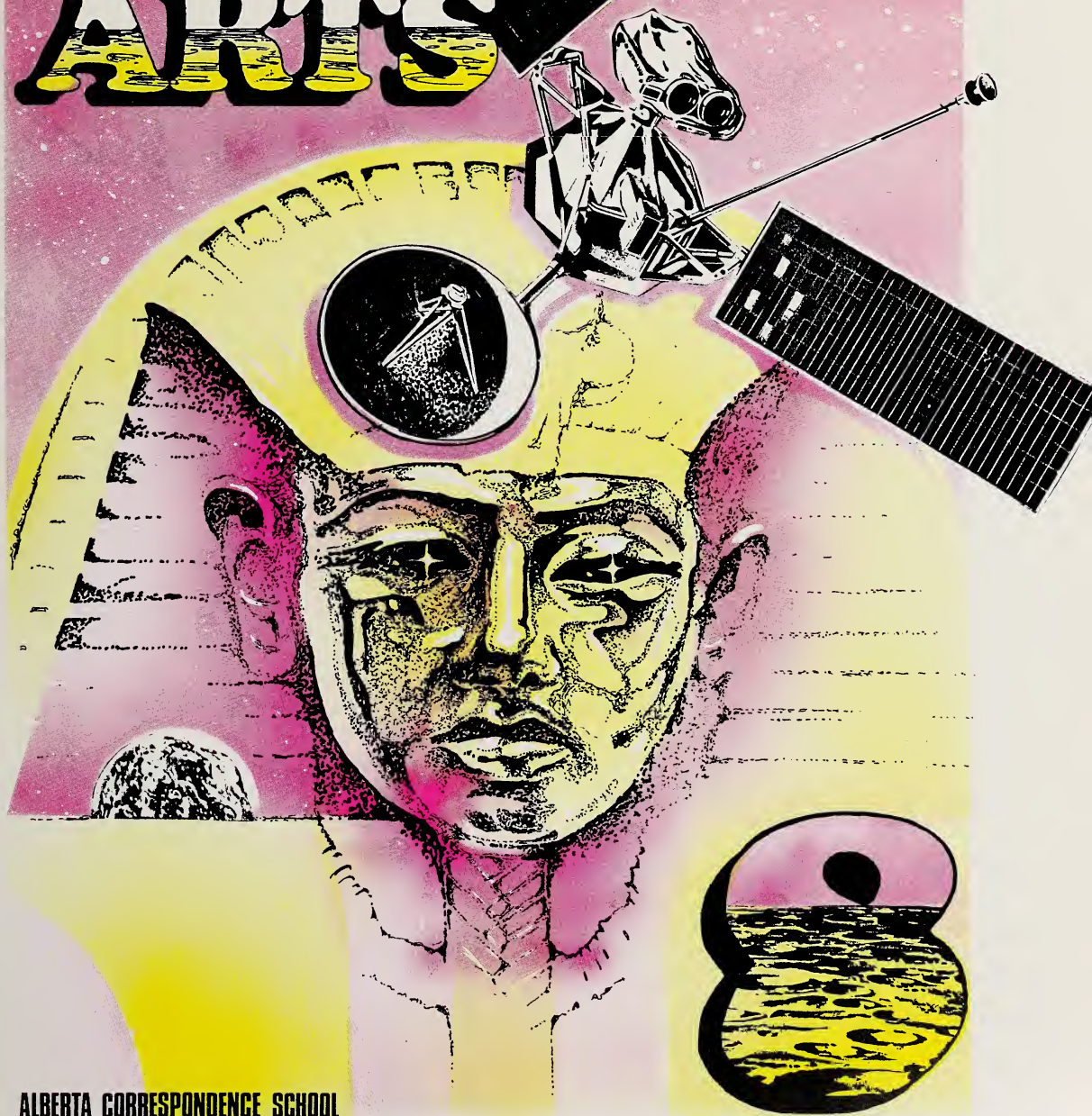


LANGUAGE ARTS



ALBERTA CORRESPONDENCE SCHOOL



Digitized by the Internet Archive
in 2016

<https://archive.org/details/languagearts8les00albe>

Language Arts 8

LESSONS 1-30



Portions of the material contained herein have been reproduced by special arrangement with the copyright holder. The Alberta Correspondence School gratefully acknowledges the co-operation of the following publisher:

Nelson Canada, A Division of International Thompson Limited and Authors.

Language Arts 8
Student Module
Lessons 1-30
Alberta Distance Learning Centre
ISBN No. 0-7741-0743-X

ALL RIGHTS RESERVED

Copyright © 1991, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form including photocopying (unless otherwise indicated), without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.

COMMUNICATION UNIT

Lesson 1: Getting Started

The Introduction	1
Previewing Your Lesson Material and Textbooks	4
The Dictionary	6
The Thesaurus	11
The Library	12
Journals	17

Lesson 2: The Communication Process

Being a Good Communicator is Important ...	1
Communication is a Skill	1
The Communication Process	2
Summary: The Steps in the Communication Process	5
Reading: "For Your Security"	9
Understanding the Selection	9
Viewing: The Cartoon in "Short, Short Stories"	13
Understanding the Cartoon	13
Responding Creatively	14
Reading: "Cartooning for Everyone"	15
Understanding the Selection	15
Responding Creatively	16

Lesson 3: Sending and Receiving Messages Effectively

Creating a Context	1
Effective Speaking and Writing	3
Handwriting	3
Pronunciation and Enunciation	6
Spelling	7
Word Choices	9
Effective Listening and Reading	12
Active Listening	12
Selecting the Appropriate Reading Method ..	14
Developing a Larger Vocabulary	15
Broadening Personal Experiences	15

Lesson 4: The Mass Media

Creating a Context	1
News Reporting in the Mass Media	1
Types of News Reports	2
Facts and Opinions	2
The Sources	4
Quotations	6

Advertising in the Mass Media	7
Advertising in Newspapers	8
Magazine Advertising	10
Television Advertising	12
Viewing: Storyboard in "Short, Short Stories"	15
Reading: "Selling the Movies"	16
Responding Personally	16
Understanding the Selection	17
Radio Advertising	17
Responding Creatively	18
Entertainment in the Mass Media	19

WRITING UNIT

Lesson 5: Effective Sentences

Creating a Context: From Words to Sentences	1
Parts of a Sentence	2
Principal and Subordinate Clauses	4
Positioning of Subordinate Clauses	7
Incomplete Sentences (Fragments)	9
Run-on Sentences	11
Incorrect Arrangement of Words in Sentences	13
Punctuation in Sentences	16
Summary: Writing Good Sentences	18

Lesson 6: Effective Paragraphs

Creating a Context: Communicating Messages about the World	1
Structuring Written Messages: Paragraphing ..	1
Writing Paragraphs: Narrative, Descriptive and Expository Writing	3
Characteristics of Good Paragraphs	3
Reading: "Dealing with Death"	4
Understanding the Structure	5
Reading: "Last Cover"	6
Descriptive Paragraphs	6
The Writing Process	8
Listening: "The Movies Come to Gull Point"	13
Paragraph Structure in Stories	13
Writing Dialogue in Stories: Paragraphing and Punctuation	14
Dialect	16

THEMATIC UNIT: IDENTITY

Introducing the Theme: Identity	1
Creating a Context: The Individual and Change	1
Reading: "Youth Hot Line"	3
Responding Personally	3
Responding Creatively	5
Reading: "Change"	7
Thinking About the Poem	7
Imagery	9
Reading: "The Friday Everything Changed" ..	10
Responding Personally	11
Making Inferences	11
Compound Sentences	13
Reading: "Lake of Boys"	15
Thinking About What You Have Read	15
Responding Personally	17
Adjectives	18
Responding Creatively	19

Lesson 8: The Individual and Dignity

Creating a Context: Dignity	1
Reading: "Golden Pants"	1
Responding Personally	2
Vocabulary	4
Semicolons	5
Listening: "Mother to Son"	6
Understanding the Poem	6
Metaphors	8
Reading: "U is a Part of Us"	9
Understanding the Selection	9
Responding Creatively	11
Reading: "Dear Mother..."	12
Responding Personally	12
Vocabulary	13
Responding Creatively: Illustrating	14
Reading: "Richard Speaks"	15
Responding Personally	15
Run-on Sentences	16
Responding Creatively	18

Lesson 9: The Individual and Struggle

Creating a Context	1
Reading: "Cranes Fly South"	2
Responding Personally	2
Making Inferences	3
Summarizing the Main Idea	5
Symbolism	6
Foreshadowing	6
Vocabulary	8
Reading: "What Do I Really Look Like?" ..	9
Understanding the Poem	9

Responding Creatively	11
Reading: "The Diary of Anne Frank"	12
Getting the Facts	12
Responding Personally	14
Inferring Character Motivation	15
Tone of Voice	16
Exploring an Issue: Discrimination	17

GENRE UNIT: SHORT STORIES

Lesson 10: The Short Story

Introducing the Unit	1
Elements of a Short Story	1
Reading: "Let's Write a Short Story"	1
Understanding the Selection	2
Reading: "Thank You, M'am"	3
Understanding the Selection	3
Dialogue	5
Reading: "The Open Window"	7
Understanding the Story	7
Responding Creatively: Writing the Short Story	9

THEMATIC UNIT: COSMOS

Lesson 11: The Wonder of the Cosmos

Introducing the Theme: Cosmos	1
Creating a Context: The Solar System	1
Reading: "A Quick Guide to Our Solar System"	1
Understanding the Selection	2
Using Context Clues	3
Reading a Chart	4
Creating a Context: Sharing Experiences and Feelings	5
Listening: "The Unending Sky"	7
Understanding the Poem	7
Word Families	9
Responding Creatively: Writing a Poem	10
Creating a Context: Making Predictions and Viewing Illustrations	11
Reading: "Sailing the Oceans of Space"	12
Understanding What You Have Read	13
Additional Information on Voyager II	15
Making a Space Glossary	16
Responding Creatively: Writing a Persuasive Paragraph	17
Reading: "How the Planets Got Their Names"	20
Vocabulary	20

Lesson 12: Life in the Cosmos

Creating a Context	1
Listening: "Collecting Team"	2
Understanding What You Have Read	3
Responding Personally	4
Scientific Terms	4
Foreshadowing	6
Words in Context	7
Idiomatic Expressions	8
Subject-Verb Agreement	9
Reading: "Is There Life in Outer Space?"	10
Responding to the Selection	11
Understanding What You Have Read	12
Word Families	13
Reading: "Southbound on the Freeway"	14
Understanding the Poem	14
Responding Creatively	15

Lesson 13: Speculating About the Cosmos

Creating a Context: Science Fiction or Speculative Fiction	1
Reading: "All Summer in a Day"	1
Making Inferences	2
Editing	4
Reading: "A Space Colonist's Journal"	6
Responding to the Selection	6
Space-Science Term	7
Responding Creatively: Writing/Illustrating	8
Listening: "Flight to the Moone"	11
Archaic Expressions	11
Paraphrasing	13
Etymology	14
Reading: "How They Saw the Universe"	17
Understanding the Selection	17
Interpreting Meaning	18

Lesson 14: Technology, Man and the Future

Creating a Context: Computers and Robots	1
Reading: "The Tomorrow City"	2
Expressing Opinions and Making Inferences	2
Vocabulary	4
Reading: "Computers—Con and Pro"	6
Understanding the Selection	7
Responding Personally	8
Reading: "The Iron-Barred Door"	11
Making Inferences	11
Principal and Subordinate Clauses	13
Reading: "Who Can Replace a Human?"	14
Responding to What You Have Read	15
Vocabulary	16

Sentence Variety	17
Reading: "Robots—Slaves in a Brave New World"	20
Skimming and Summarizing	20
Vocabulary	21
Reviewing the Wonders of the Cosmos	22

MID-TERM REVIEW

Lesson 15: Review

GENRE UNIT: THE NOVEL

Lesson 16: The Novel

What is a Novel?	1
Why Read Novels?	1
Past, Present, Future: It's Your Choice!	2
About the Authors	4
Elements of the Novel	6
Reading and Understanding the Novel	7
Responding Creatively	10

GENRE UNIT: POETRY

Lesson 17: Poetry

Introducing the Genre Unit: Poetry	1
Poetry and Prose	1
Reading: "Poem: A Reminder"	2
Understanding the Poem	2
"A convention of respectable age"	3
Reading: "The Invention of Poetry"	3
Understanding the Selection	4
Listening: "Ballad of Springhill"	5
Understanding the Selection	6
Responding Creatively	7
Rhythm and Rhyme	16
Listening: "She Dwelt Among the Untrodden Ways"	16
Understanding the Selection	17
Free Verse	18
Listening: "This Was My Brother"	18
Responding Personally	19
Understanding the Poem	19

Lesson 18: What is a Poem?

Creating a Context: What is a Poem?	1
Poems: Words that Sound Good	1
Listening: "Catalogue"	2
Responding Personally	2
Understanding the Poem	3
Listening: "Foul Shot"	4
Understanding the Poem	5
Poems Paint Pictures	6
Reading: "Greatness"	6
Understanding the Selection	7
Figurative Language	7
Reading: "The Bird"	8
Understanding the Selection	8
Responding Creatively	9
Poems Say how You Feel	11
Reading: "Understanding"	11
Reading: "Moving"	11
Understanding the Poem	12
Poems Tell Stories	13
Listening: "Waiter!...there's an alligator in my coffee."	13
Understanding the Poem	13
Responding Creatively	15

Lesson 19: Forms of Poetry

Creating a Context	1
The Limerick	1
Listening: "Limerick à la Carte"	2
Understanding the Poem	2
Responding Creatively	4
The Haiku	4
Reading: "Haiku"	5
Understanding the Poem	5
Responding Creatively	6
Concrete Poems	6
Reading: "Caution"	6
Understanding the Poem	7
Reading: "Strike"	7
Understanding the Poem	8
Responding Creatively	9

THEMATIC UNIT: SURVIVAL

Lesson 20: Surviving Disasters

Introducing the Unit	1
Creating a Context: Disasters	3
Reading: "The Day Death Passed Me By"	4
Understanding the Selection	5
Descriptive Language	7
Responding Personally	8

Responding Creatively: Writing a Hard News Report	9
Extending the Context: Interviewing	10
Responding Creatively: Writing an Interview with Sidney Perkins	11
Reading: "Surviving the Dirty Thirties"	12
Responding Personally	12
Understanding the Selection	13
Responding Creatively	14
Reading: "Two Who Refused to Die"	15
Responding Personally	15
Understanding the Selection	17
Reading a Map	18
Progressive Tense	19

Lesson 21: Survival in the Animal Kingdom

Creating a Context: Predators and Victims	1
Listening: "The Young Ravens That Call Upon Him"	2
Understanding What You Have Read	2
Vocabulary	6
Allusions	7
Animal Names	8
Using Adjectives to Create Moods	9
Adjectives for Comparison	11
Responding Creatively	12
Symbolism	13
Creating a Context	13
Reading: "Rats: The Folklore and the Facts"	14
Understanding the Selection	14
Distinguishing Fact and Opinion	16
Snarl Words and Purr Words	17
Listening: "The Wolf"	18
Understanding the Selection	18
Reading: "Wolf Woman"	19
Understanding the Selection	19

Lesson 22: Threats to Survival in the Twentieth Century

Creating a Context: Misuse of Our Environment	1
Skimming: "Killing Softly: Acid Rain"	3
Reading: "Killing Softly: Acid Rain"	4
Making Judgments	4
Understanding the Meaning of Words in Context	5
Reading: A Letter to the Editor	6
Understanding the Letter to the Editor	6
Responding Creatively	8
Reading: "Death of a Giant"	9
Responding Personally	9

Understanding the Selection	10
Writing a Precis	11
Viewing	12
Creating a Context: The World of the Future	13
Reading: "And They Lived Happily Ever After for a While"	14
Understanding the Selection	14
Reading: "The Rabbit"	17
Understanding the Selection	17
Vocabulary	18

Lesson 23: Novels About Survival

Creating a Context	1
Reading: A Novel About Survival	3
Understanding the Novel	3
Responding Creatively	13

WRITING UNIT: THE RESEARCH PAPER

Lesson 24: The Research Paper

Introducing the Unit	1
Reading: "Dynamite for Peace"	2
Vocabulary	2
Scanning for Details	3
Evaluating Information	4
Reading: "Survival Shelters"	5
Summarizing	5
Making a Diagram	6
Skimming: "Girl with Cello"	7
Reading: "Girl with Cello"	7
Expressing Opinions	7
Finding Evidence	8
Examining the Organization of a Report	9
Gathering Information	10
Reading: "How I Wrote 'Girl with Cello'" ..	11
Classifying Details	12
Making Notes	14
Summary	16

Lesson 25: Writing a Research Paper

Creating a Context	1
Choosing a Research Topic	1
A Checklist for Success	3
Brainstorming and Planning	4
Locating, Gathering and Organizing Information	7
How Your Report will be Graded	10
Guidelines for Writing a Report	11
Writing the Report	11

Writing the Final Copy of Your Report	15
Bibliography	19

THEMATIC UNIT: QUEST

Lesson 26: The Quest

Introducing the Unit	1
Creating a Context: Dreams	2
Listening: "The Impossible Dream"	2
Responding Personally	3
Making Inferences	3
Reading: "I Believe in Miracles"	4
Thinking About What You Have Read	5
Characterization	6
Reading: "He is more than you can see"	7
Precise Writing	8
Responding Creatively	10
Reading: "Cancer: Search for a Cure"	11
Responding Personally	11
Medical Terms	13
Reading: "Making the Terry Fox Story"	13
Film Terms	14
Extending the Context	14
Fables	15
Reading: "The Moth and the Star"	16
Critical Thinking	17
Responding Creatively	19

Lesson 27: The Quest for Understanding and Peace

Creating a Context: Righting Injustices and Wrongs	1
Reading: "I am a Native of North America" ..	2
Responding Personally	3
Thinking Critically	4
Reading: "Plant a Brand New World"	6
Thinking About the Selection	7
Responding Creatively	8
Subject-Verb Agreement	9
Creating a Context: Dr. Norman Bethune ...	10
Viewing: Illustration in "Frontline Surgeon"	10
Reading: "Frontline Surgeon"	11
Understanding What You Have Read	11
Effective Sentences	12
Proofreading	14
Reading: "Tears and Sweat: The Mac-Paps Back in Spain"	17
Making Inferences	17
Word Families	19
Responding Creatively	21

Lesson 28: The Quest to be the Best

Creating a Context	1
Reading: "Number 99"	1
Thinking About What You Have Read	2
Making Judgments	3
Vocabulary	5
Euphemisms	6
Parts of Speech	7
Reading: The Introduction to "D'Sonoqua: Wild Woman of the Woods"	9
Thinking About the Introduction	10
Viewing Emily Carr's Three Paintings	10
Guided Reading: D'Sonoqua: Wild Woman of the Woods	12
Thinking About the Story	13
Verb Tense	15
Confusion of Adjectives and Adverbs	15
Precise Writing	16

ETYMOLOGY UNIT

Lesson 29: Etymology

Creating a Context	1
Old English Words	1
Borrowed Words	2
Coined Words	5
Dying or Dead Words	9
Extending the Meaning of Existing Words...	10
Clues to the Meaning of Words	12
Plurals	14
Foreign Expressions	15
Summary	17

REVIEW

Lesson 30: Final Review

Welcome to Language Arts 8.

Please read this Introduction before you begin Lesson 1.

Course Objectives

The Junior High Language Arts program focuses on the process of communication through reading, writing, viewing, listening and speaking.

The main objective of the Language Arts 8 course is to provide integrated instruction in all of the language arts and to help you develop your skills in these five areas. In addition, it is hoped that you will grow in your knowledge and appreciation of language.

The lessons in Language Arts 8 are designed to be used with the *Language Arts Handbook*, the cassette tape, an optional video cassette, *Contexts Anthology Two* and *Contexts Reading Skills Two*. The lessons are grouped into units and are intended to be done in the order in which they appear.

How to Get Started

Before you begin Language Arts 8, you need to assemble the following items:

1. The materials obtained from the Alberta Correspondence School:
 - (a) Language Arts lesson booklet
 - (b) *Language Arts Handbook*
 - (c) Cassette tape
 - (d) Video tape (optional)
2. The textbooks:
 - (a) *Contexts Anthology Two*
 - (b) *Contexts Reading Skills Two*
3. Required Reading Books (One from Group A and one from Group B):

Group A: *Sweetgrass*
Cowboys Don't Cry
The Tomorrow City

Group B: *The Call of the Wild*
Anne of Green Gables
The Red Pony

4. A dictionary. Recommended dictionaries include the following:

The Concise Oxford

The Intermediate Dictionary from *The Dictionary of Canadian English Series*

Webster's New Collegiate Dictionary

Thorndike-Barnhard, Senior Edition

5. A pen with blue or black ink for doing the exercises
6. Looseleaf paper for writing answers in rough form and for making revisions
7. A large three-ring binder for holding your lessons
8. A small three-ring binder for holding the *Language Arts Handbook*
9. A cassette tape player
10. A video cassette player (optional)

Next, remove the staples from your lesson materials and the *Language Arts Handbook*. Do not tear out the pages. Put the pages in the binders.

Check your materials carefully to see that they are complete. If you discover that a page is missing, ask for the page when you send in Lesson 1.

How to Study Material in a Lesson

Each lesson will present many new ideas and terms. Be sure that you study the teaching notes thoroughly. The following method of study may be helpful to you:

First survey the lesson. Look at the titles, subtitles and illustrations, to get an idea of what the lesson is about. Secondly, read the material slowly. As you are reading, ask yourself questions such as these: Why? How? If something is unclear, underline it and ask your teacher about it. Read the explanations of new ideas carefully; then recite the ideas you have learned in your own words.

You may choose to study and discuss the material in a lesson with another student or adult. This can be helpful and is quite permissible. However, be sure that the written answers to the questions reflect your own grasp of the subject matter and consist of your own independent work.

How to do the Exercises

Before attempting an exercise be sure that you have studied the notes thoroughly. (See previous section.) Also be sure that you have read the directions carefully.

Write a rough draft of your answers on looseleaf unless directions state otherwise. Be sure you have followed directions accurately. Be sure your answers are in complete sentences and that you have spelled all words correctly. Copy the final draft of your answers neatly in the spaces provided in the lesson. Be sure you use a pen with blue or black ink.

Spend enough time on the lesson. You may have to spend several hours on a lesson to complete it satisfactorily—do not rush. Each lesson has a number of activities, so you may wish to do a few of these activities at a sitting and then take a break. Remember that a poorly done lesson may not be graded and you may have to repeat the lesson.

If you find a question difficult, do as much of it as you are able. Then tell your correspondence teacher what you do not understand and ask questions about the parts that are unclear to you. You may use the space entitled "Questions and Comments" on your lesson record form to do this. You may also get special assistance by telephoning the Alberta Correspondence School. (Directions for telephoning toll-free are on page v.)

When you have completed a lesson, check your answers carefully. Be sure to include the Lesson Record Form.

Submit the lesson promptly.

While you are waiting for the lesson to be returned to you, you may do the next lesson in the course; however, it is **not** recommended that you do a number of lessons without feedback from your correspondence teacher.

Special Lessons

In Lessons 16 and 23, you will study the novel. You should begin reading the novel for Lesson 16 right away so that you will be ready to answer questions on it when you get to that lesson. Then begin reading the second novel so that you will be finished reading it when you get to Lesson 23.

You will be required to write a report in Lesson 25. In order to write the report you will need to do research at a library. Some students, such as those who live on trap lines, will not have constant access to library facilities. These isolated students should, therefore, examine these lessons ahead of time and make arrangements with a library to borrow or photocopy the necessary material before it is time to do this lesson.

How to Review a Lesson

When a corrected lesson is returned to you, you should review it carefully. Read your correspondence teacher's comments and suggestions—they are meant to help you, not criticize you. Make a note of your specific difficulties in the lesson and spend time learning how to do all the parts of the lesson in which you had errors. Correct your errors and try not to repeat them in the future.

If a lesson is returned to you with "incomplete" or "repeat" written on it, you must do all the additional work requested by your correspondence teacher and send back the entire lesson promptly.

Testing and Course Evaluation

The grading system used for this course is as follows:

- A: 80 - 100
- B: 65 - 79
- C: 50 - 64
- D: 40 - 49
- F: 0 - 39

Because of the nature of correspondence study, you will be required to write a supervised final test in this course. Further information on the final test follows this introduction. Please read the notice carefully.

Special Assistance**TOLL FREE****Method 1**

1. Look in your local telephone directory under the Government of Alberta for your local **RITE** number.
2. Dial the **RITE** number.
3. Ask for the Alberta Correspondence School in Barrhead.

NOTE: If there is no local **RITE** number use the following procedure.

Method 2

1. Dial the Operator (0).
2. Ask for Zenith 22-333.
3. Ask the for the Alberta Correspondence School in Barrhead.

ADVANCE NOTICE: TESTING AND COURSE EVALUATION

To complete this course, you must write a supervised test set by the Alberta Correspondence School before your registration expires. (Information about expiry dates is in the Handbook for Junior High Students Grades 7-9 you received with your application.) In order to pass this course you must score at least a D on the test and have a final mark of at least a C. (The test will make up 40% of your final mark. The other 60% will be based on course work, as evaluated by your correspondence teacher.) If you are dissatisfied with your mark, you may request to write an appeal paper. Such requests must be made within 30 days.

(a) **Classroom students** (taking any courses in an Alberta school):

If you are a classroom student taking correspondence courses, you do **not** need to submit an application for your final test. Test papers are sent automatically to the principal after you have completed your assignments satisfactorily.

Questions about the **scheduling** of final tests should be directed to your principal.

(b) **Non-classroom students** (studying exclusively by correspondence):

If you are studying exclusively by correspondence you will need to submit an application for your final test. A final test application form will be mailed to you when you are approaching the end of your program. You should return the completed application form promptly. The test will then be sent to your test supervisor.

Note: For the purpose of writing final tests, students who live outside Alberta come under the same regulations as those in category (b).

How to Succeed

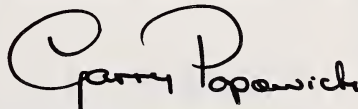
You have shown that you are an achiever, that you are a rather exceptional person, as you have chosen to study by correspondence. You have discovered an alternative form of learning which many students feel is highly appropriate for them. You may believe as they do that correspondence study is closer to the preferred form of learning than traditional classroom instruction.

Now that you have indicated you want to learn by correspondence, we want to do all we can to help you succeed. Correspondence study has one thing in common with any other skill you might like to learn — from basketball to computer technology — it takes regular practice and guidance from a coach to help you achieve your goals. If you work on your course regularly, you will get the practice you need and, if you submit your lessons regularly, you will get any assistance you need from your teacher.

You will find the course work easier if you set aside some time each day for study and you attempt only part of the lesson at each session. Try to finish one lesson in the course each week and send the lesson for correction as soon as you have finished it.

If you follow these suggestions your correspondence teacher will have ample time to help you and you will be more likely to succeed in your studies. Start your course right away, today, and keep working on it until you reach your goal. You will find you will need determination and perseverance, but with support from your teacher and from your family and friends, you will be successful in your correspondence studies.

We at the Alberta Correspondence School will do all we can to help you achieve your learning objective. Write to us or call us at 674-5333 if you need any special help with your course work.

A handwritten signature in black ink that reads "Garry Popowich". The signature is stylized with a large, looping "G" and "P".


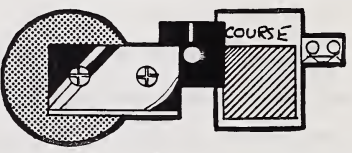



Garry Popowich
Director

Formula for Success in Correspondence Studies

If $X = \text{Success}$

then $X = a + b + c + d + e$

When

a =	Eager Student	
b =	High Quality Instructional Materials	
c =	Hard Work	
d =	Concerned Teacher	
e =	Regular Contact	

**A LESSON RECORD FORM MUST BE COMPLETED FOR EVERY LESSON
SUBMITTED FOR CORRECTION, AS ILLUSTRATED BELOW**

A Lesson Record form with the **correct** label attached **must** be enclosed with **every lesson** submitted for correction, as illustrated below.

Correct use of these labels will ensure prompt processing and grading of your lessons.

The enclosed **Lesson Labels** must be checked for spelling and address details.

Please advise the Alberta Correspondence School promptly of any changes in name, address, school, or any other details and we will issue a revised set of labels. Your file number is permanently assigned and **must** be included on all correspondence with the Alberta Correspondence School. If the proper label and Lesson Record Form is not attached to each lesson as indicated it will delay your lessons being processed and credited to you.

Lesson labels are to be attached to the **lesson record forms** in the space provided for student name and address.

Check carefully to ensure that the **subject name**, **module number** and **lesson number** on each label corresponds exactly with the lesson you are submitting.

Labels are to be **peeled** off waxed backing paper and **stuck** on the lesson record form.

Only **one** label is to be placed on each lesson.

LESSON RECORD FORM

FOR STUDENT USE ONLY		FOR SCHOOL USE ONLY	
Date Lesson Submitted _____ Time Spent on Lesson _____	(If label is missing or incorrect) File Number _____ Lesson Number _____	Assigned Teacher: _____ Lesson Grading: _____ Additional Grading E/R/P Code: _____ Mark: _____ Graded by: _____ Assignment Code: _____ Date Lesson Received: _____ Lesson Recorded: _____	
<div style="border: 1px solid black; padding: 5px; min-height: 100px;"> Student's Questions and Comments </div>		<div style="border: 1px solid black; padding: 5px; text-align: center;"> <div style="display: flex; justify-content: space-between; font-size: 0.8em;"> <div>LESSON</div> <div>NAME</div> </div> <div style="text-align: center;"> </div> <div style="display: flex; justify-content: space-between; font-size: 0.8em;"> <div>FILE NUMBER</div> <div>ADDRESS</div> </div> </div> <div style="font-size: 0.7em; margin-top: 5px;"> Please verify that prepared label is for correct course and lesson </div>	
Teacher's Comments: <div style="border: 1px solid black; height: 60px; margin-top: 5px;"></div> <div style="text-align: right; margin-top: 5px;"> _____ Correspondence Teacher </div>		<div style="border: 1px solid black; padding: 5px; min-height: 100px;"> Student name and Address </div>	

Lesson Number →

Module Number (if applicable) →

Course Name and Number →

Student File Number →

Bar Code (same information as above) →

When revised labels are received, place the correct new labels on your Lesson Record Forms.

DO NOT MARK OR COVER BAR CODING.

CHANGE OF ADDRESS

If the address on your lesson record form differs from the address you supplied on your registration application, please explain. Indicate whether the different address is your home, school, temporary or permanent change of address.

LESSON RECORD FORM

0801 Language Arts 8
Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

GETTING STARTED

The Introduction

Language Arts 8 Introduction

Welcome to Language Arts 8.

Please read this Introduction before you begin Lesson 1.

Course Objectives

The Junior High Language Arts program focuses on the process of communication through reading, writing, viewing, listening and speaking.

The main objective of the Language Arts 8 course is to provide integrated instruction in all of the language arts and to help you develop your skills in these five areas. In addition, it is hoped that you will grow in your knowledge and appreciation of language.

The lessons in Language Arts 8 are designed to be used with the *Language Arts Handbook*, the cassette tape, an optional video cassette, *Contexts Anthology Two* and *Contexts Reading Skills Two*. The lessons are grouped into units and are intended to be done in the order in which they appear.

How to Get Started

Before you begin Language Arts 8, you need to assemble the following items:

1. The materials obtained from the Alberta Correspondence School:
 - (a) Language Arts lesson booklet
 - (b) Language Arts Handbook
 - (c) Cassette tape
 - (d) Video tape (optional)
2. The textbooks:
 - (a) *Contexts Anthology Two*
 - (b) *Contexts Reading Skills Two*
3. Required Reading Books (Use from Group A and one from Group B):

Group A: *Sweetgrass*
Cowboys Don't Cry
The Tomorrow City

Group B: *The Call of the Wild*
Anne of Green Gables
The Red Pony

Have you read the Introduction to this course carefully? The Introduction (the grey pages at the front of the course) contains the following information:

Course Objectives
How to Get Started
How to Study Material in a Lesson
How to do the Exercises
Special Lessons
How to Review a Lesson
Testing and Course Evaluation

Read, or reread, the Introduction. Then answer the following questions in complete sentences.

EXERCISE 1

1. What are the five forms that Language Arts communication can take?

2. What is the main objective of the Language Arts 8 course?

3. (a) What two textbooks are used in the Language Arts 8 course?

- (b) What three other items, designed to be used with this course, has the Alberta Correspondence School prepared?

- (c) What items are you expected to supply?

4. What must you do before you attempt to do an exercise?

5. How should your answers be presented?

6. How do you ask your correspondence teacher a question?

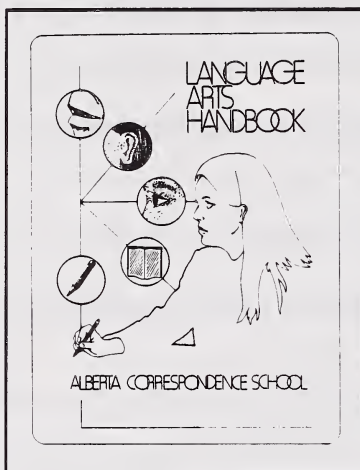
7. Why is it recommended that you complete only one or two lessons in Language Arts 8 at one time and that you submit lessons regularly?

8. What must you do when a lesson is returned to you marked "repeat" or "incomplete"?

9. What should you do when a lesson is returned to you with a grading?

10. How is your final grade in Language Arts 8 computed?

Previewing Your Lesson Material and Textbooks



Preview the lesson materials, *Language Arts Handbook* and the textbooks. (Page 153 of the *Language Arts Handbook* explains how to preview.) Afterwards, answer the following questions in **complete sentences**.

EXERCISE 2

1. Use the tables of contents in your lesson materials, *Language Arts Handbook* and the textbooks to answer the following questions.

- (a) In which lessons of this course will you be studying about communication?

- (b) In which lessons will you be required to read a novel?

- (c) In which lesson will you be doing a research report?

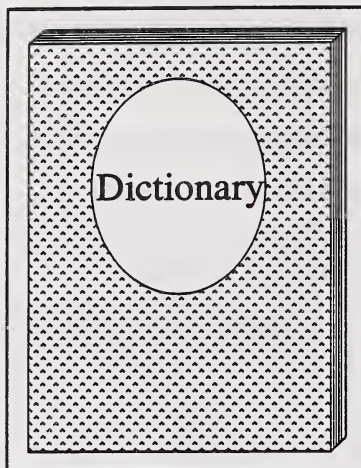
- (d) In which lessons are there reviews?

- (e) Notice that the selections in *Contexts Anthology Two* and *Contexts Reading Skills Two* are grouped according to themes such as "Identity" and "Chuckles and Chills." Not all the themes listed in the textbooks will be studied. Which themes are studied in this course?

- (f) What are the four main sections of the *Language Arts Handbook*?

2. Using the index in the *Language Arts Handbook*, record the pages on which you can find information on the following topics:

- (a) book reports _____
- (b) reading skill _____
- (c) the colon _____
- (d) point of view _____

The Dictionary

In many lessons in Language Arts 8 you will need a dictionary to assist you. It is important, therefore, that you learn to use a dictionary effectively.

Read pages 1 to 5 in the *Language Arts Handbook*. Then answer the following questions in **complete sentences**.

EXERCISE 3

1. (a) What is an *entry word*?

- (b) How are the entry words in a dictionary arranged?

2. (a) What are *guide words*?

- (b) What is the purpose of guide words?

- (c) Cross out the words below that would not be included on a dictionary page headed by the guide words *bank* and *bar*. Then number the remaining words to show the order in which they would occur on the dictionary page.

___ bare	___ banker	___ baptize	___ banter
___ barb	___ bank	___ band	___ bare
___ bannish	___ banjo	___ banner	___ banquet
___ bar	___ bankrupt	___ barrel	___ bale

3. Dictionaries can show you how to spell words. However, before you can locate a word in a dictionary you must have some notion of how to spell the word. This can be especially difficult when a word begins with a consonant that is not pronounced, or when it begins with two consonants that are pronounced like another consonant.

Study the following table. Then listen to your Alberta Correspondence School cassette tape and write the correct spelling of the words dictated in the spaces provided below.

Initial Sound of Word**Letter Combinations**

k

k (kilt)
c (cat)
ch (chorus)

f

f (fast)
ph (phrase)

s

s (sail)
c (ceiling)
ps (psychology)

j

j (jaw)
g (gem)

n

n (now)
gn (gnaw)
kn (know)
pn (pneumonia)

r

r (rip)
wr (wrap)

(a) _____

(d) _____

(b) _____

(e) _____

(c) _____

(f) _____

Use this page reprinted from the *Senior Dictionary of the Dictionary of Canadian English* series to answer the questions on page 9.

chg.**child labor**

196

chg. *pl.* **chgs.** charge.**chgd.** charged.**chl** (kl) *n.* the 22nd letter of the Greek alphabet (Χ, χ), appearing as *chi*, but usually sounded as *k*, in English words of Greek origin.**Chi-an-ti** (kě ān'ti or kě ān'ti) *n.* 1 a dry, red Italian wine. 2 any similar wine. [*< the Chianti Mountains in Italy*]**chi-a-o** (tʃi'ə ū) *n.* 1 a unit of money in China, worth 1/10 of a yuan. 2 a coin worth one chiao. [*< Chinese*]**chi-a-ro-scuro** (kě ā'rə skū'rō; *Italian*, kyā'rō skū'rō) *n.* -ros. 1 the treatment of light and shade in a picture. 2 the effect of light and shade in a picture. 3 a style of painting, drawing, etc. that uses only light and shade. 4 a picture, especially a painting, in which chiaroscuro is used. 5 stylistic effects of variation, relief, contrast, etc. used in any of the arts. [*< Ital. < chiaro clear (< L clarus) + oscuro dim (< L obscurus)*]**chic** (shēk or shik) *n.* style. —*adj.* stylish. [*< F*]**chi-cane** (shi kăn') *n.* *v.* -caned, -can-ing. —*n.* chicanery. —*v.* 1 use chicanery. 2 get by chicanery. [*< F chicane < chicaner quibble*]**chi-can-ery** (shi kăn'ər ē) *n.* -er-ies. low trickery; unfair practice; quibbling: *Only a dishonest lawyer would use chicanery to win a lawsuit.* —*Syn.* deception.**chick** (chik) *n.* 1 a young chicken. 2 a young bird. 3 a child. 4 *Slang.* an attractive girl. [*ME chicke, var. of chicken*]**chick-a-dee** (chik'ə dē') *n.* a small bird having black, white, and gray feathers. [imitative of its cry]**chick-a-ree** (chik'ə rē') *n.* the red squirrel of North America. [imitative of its cry]**chick-en** (chik'an) *n.* 1 a young hen or rooster. 2 any hen or rooster. 3 the flesh of a chicken used for food. 4 a young bird of certain other kinds. 5 *Slang.* a young person, especially a girl.—*adj.* 1 young; *small: a chicken lobster.* 2 *Slang.* afraid or scared; cowardly.—*v.* *chicken out.* *Slang.* behave in a cowardly manner, especially, refuse a dare. [*OE cicen*]**chick-en-burg-er** (chik'an bērg'ər) *n.* a hamburger made with slices of cooked chicken instead of ground beef.**chicken feed** *Slang.* 1 small change such as pennies, nickels, dimes; any small amount of money. 2 a small undertaking or project.**chick-en-heart-ed** (chik'an hār'tid) *adj.* cowardly; timid.**chick-en-liv-er-ed** (chik'an liv'ərd) *adj.* *Informal.* cowardly.**chicken pox** a mild contagious disease, chiefly affecting children, accompanied by a rash on the skin.**chick-weed** (chik'wēd') *n.* a common weed having small white flowers whose leaves and seeds are eaten by birds.**chic-le** (chik'al) *n.* a tasteless, gumlike substance used in making chewing gum. It is the dried, milky juice of the sapodilla tree of tropical America. [*< Am.Sp. < Mexican jikili*]**chic-o-ry** (chik'ə rē) *n.* -ries. 1 a plant having bright-blue flowers, whose leaves are used for salad. 2 its root, roasted and used either as a substitute for coffee or with coffee. [*< F chicorée < L < Gk. kichōrion*]**chid** (chid) *v.* a *pt.* and a *pp.* of *chide*.**chid-den** (chid'an) *v.* a *pp.* of *chide*.**chide** (chid) *v.* *chid-ed* or *chid*, *chid-ed*, *chid*, or *chid-den*, *chid-ing*. reproach; blame; scold: *She chided the little girl for soiling her dress.* [*OE cidan*]—*chid'er*, *n.* —*chid'ing-ly*, *adv.* —*Syn.* rebuke, reprove, reprimand. See *scold*.**chief** (chēf) *n.* 1 the person highest in rank or authority; head of a group; leader. 2 the head of a tribe or clan. 3 in heraldry, the upper third of an escutcheon. 4 in *chief*, at the head; of the highest rank or authority. —*adj.* 1 highest in rank or authority; at the head;leading. 2 most important; main: *the chief thing to do.* [*ME < OF < L caput head. Doublet of CHEF.*]—*chief'less*, *adj.* —*Syn.* *adj.* 2 prime, essential, cardinal.**chief-dom** (chēf'dəm) *n.* the position or authority of a chief, or the territory ruled by him.**chief justice** a judge who acts as chairman of a group of judges in a court.**chief-ly** (chēf'lē) *adv.* 1 mainly; mostly: *We visited Ottawa chiefly to see the Parliament Buildings.* 2 first of all; above all.**chief of staff** in the armed services, an officer at the head of a group of senior officers.**chief petty officer** in the navy, the highest non-commissioned rank.**chief-tain** (chēf'tan) *n.* 1 the chief of a tribe or clan. 2 a leader; the head of a group. [*ME chevetaine < OF < LL capitaneus. Doublet of CAPTAIN.*]**chief-tain-ey** (chēf'tan sē) *n.* the position or rank of a chieftain.**chief-tain-ship** (chēf'tan ship') *n.* chieftaincy.**chif-fon** (shi fon' or shif'on) *n.* 1 a thin cloth made of silk, rayon, etc. and used for dresses, blouses, etc.2 *chiffons*, *pl.* laces, ribbons, finery. [*< F chiffon < chiffe rag*]**chif-fon-nier** (shif'ə nēr') *n.* a high bureau or chest of drawers, often having a mirror. [*< F chiffonnier < chiffon. See CHIFFON.*]**chig-gar** (chig'ər) *n.* 1 a mite whose larvae stick to the skin and cause severe itching. 2 a kind of flea; chigoe. [*alteration of chigoe*]**chi-gnon** (shēn'yon; *French*, shē nyōn') *n.* a knot or roll of hair worn at the back of the head by women. [*< F chignon name of the neck < VL catenio < L catena chain: referring to the vertebrae*]**chig-oe** (chig'ō) *n.* 1 a flea of the West Indies and South America. The female burrows under the skin of people and animals, where it causes severe itching and sores. 2 a kind of mite; chigger. [*< W. Indian*]**chil-hua-hua** (chē wā'wā) *n.* 1 an ancient Mexican breed of the smallest known dog. 2 a dog of this breed. [*< Chihuahua, a state and city in N. Mexico*]**chil-blain** (chil'blān') *n.* Usually, *chilblains*, *pl.* an itching sore or redness on the hands or feet, caused by cold. [*< chill + blain*]**Chil-cot-in** (chil'kō'tin) *n.* 1 a tribe of Athapaskan Indians living in the valley of the Chilcotin River, British Columbia. 2 a member of this tribe. 3 the Athapaskan language of the tribe.**child** (chld) *n.* *child-dren.* 1 a baby; infant. 2 a boy or girl. 3 a son or daughter. 4 a descendant. 5 a person like one's child in nearness, affection, interest, etc. 6 an immature person; childish person. 7 a result; product: *Invention is the child of necessity.* 8 with *child*, pregnant. [*OE cild*]**child-bearing** (chld'bāring) *n.* the act or process of giving birth to children. —*adj.* of or having to do with this act or process.**child-bed** (chld'bed') *n.* the condition of a woman giving birth to a child.**child-birth** (chld'berth') *n.* the act or process of giving birth to a child.**child-hood** (chld'hūd') *n.* the condition or time of being a child.**child-ish** (chld'ish) *adj.* 1 of a child. 2 like a child. 3 not suitable for a grown person; weak; silly; foolish: *Crying for things you can't have is childish.*—*child'ish-ly*, *adv.* —*Syn.* 2 immature, infantile, babyish.—*Childish*, *childlike* differ widely. *Childish* = resembling or having the characteristics of a child, emphasizes the physical helplessness, lack of control over feelings, and undeveloped mind of a child, and therefore expresses an unfavorable opinion of an adult described as childish: *Putting when scolded is childish.* *Childlike* = characteristic of and suitable to a child, emphasizes the innocence, simplicity, and frankness of children and suggests a favorable opinion: *She has a childlike love for her parents.***child-ish-ness** (chld'ish nis) *n.* 1 the fact or condition of being like a child. 2 weakness, silliness.**child labor** or **labour work** done by children in factories, business, etc.

4. (a) The following words are not listed as a separate entry. Indicate the related word you would look under to find information about these words.

(i) childish _____

(ii) chider _____

(iii) chicaned _____

- (b) What is the plural of *child* ?

- (c) Give the past tense of *chide*.

- (d) Circle the correct form of the following.

(i) chickenhearted, chicken hearted, chicken-hearted

(ii) chickweed, chick weed, chick-weed

(iii) chickenpox, chicken pox, chicken-pox

(iv) chianti, Chianti

(v) chickaree, Chickaree

- (e) Indicate the part of speech of each of the following.

(i) chicle _____

(ii) childish _____

(iii) childishly _____

(iv) childishness _____

(v) chigger _____

5. Study the section entitled "The Parts of a Dictionary Entry" on pages 3 and 4 of the *Language Arts Handbook*. Then answer the following questions about the dictionary entry for the word *happy*.

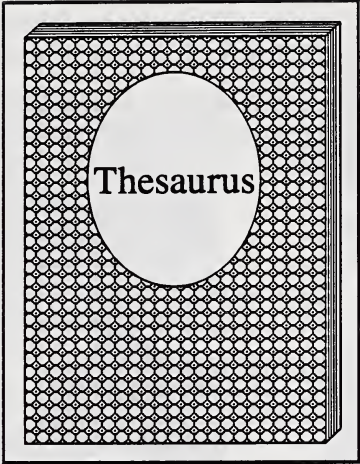
hap·py (hap/ē) *adj.* -pi-er, -pi-est. 1 feeling or showing pleasure and joy; glad; pleased; contented. 2 lucky, fortunate: *By a happy chance, I found the lost money.* 3 clever and fitting; apt; successful and suitable: *a happy way of expressing an idea.* [ME *happy* < *hap*] —Syn. 1 joyful; delighted. See *glad*. 2 favorable. 3 appropriate, felicitous.

- (a) Give the phonetic spelling of *happy*. _____
- (b) Give the part of speech for *happy*. _____
- (c) Give the two other forms of *happy*. _____

- (d) Give the etymology (word origin) of the word *happy*. _____

- (e) Give a citation for *happy*. _____
- (f) Give a cross reference for *happy*. _____
- (g) Give a synonym for *happy*. _____
- (h) Give an antonym for *happy*. _____

The Thesaurus



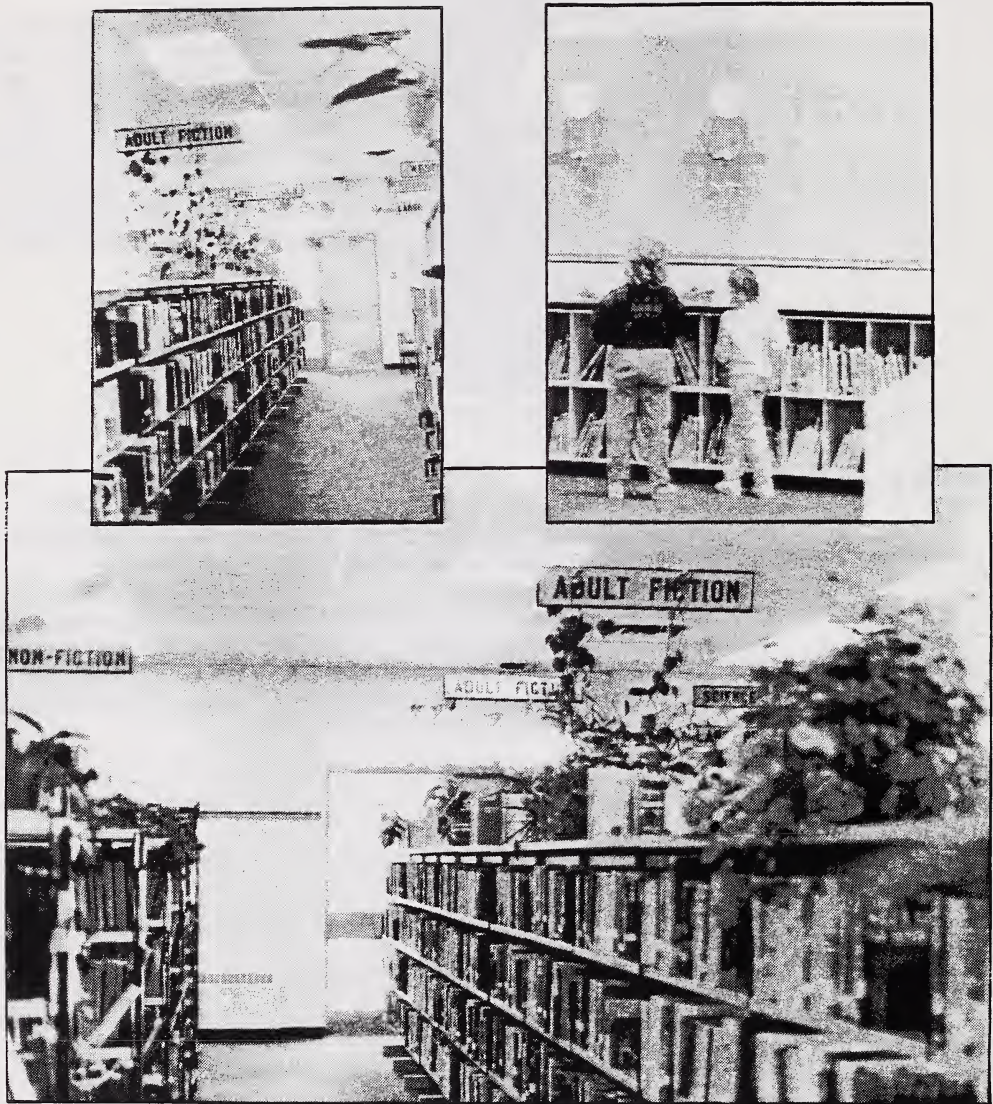
Another resource book you will find useful in many of your lessons is a thesaurus. Turn to pages 5 and 6 of the *Language Arts Handbook* and read the section on the thesaurus. Then answer the questions in Exercise 4 using a thesaurus. (You must visit a library to complete Exercise 5. You will find a thesaurus there if you do not have one of your own.)

EXERCISE 4

Rewrite the following paragraph replacing the words in **bold type** with more specific words. Use a thesaurus to help you find synonyms.

I stood on the beach and **looked at** the sea. The sun was shining brightly and the water **looked** blue and calm. The sea gulls **looked like** dots on the waves. I had been **looking forward to** this day for a long time. Then I saw a swimmer thrashing about in the ocean; he **looked** to be in trouble, I **looked for** someone to help, but the beach was almost deserted.

The Library



In some of your lessons you will need to use the resources of a library near you.

To make the best use of a library you should be aware of how it is arranged and how you go about finding reference material.

One section of the library contains books of *fiction*. These are arranged on shelves alphabetically by author.

Another section of the library contains *non-fiction* books. These are usually arranged on shelves by the Dewey Decimal System.

In the Dewey Decimal System the books are classified by a three-digit number followed by a decimal point and more numbers. The three-digit number indicates the general group of interest. See the following table for further information.

000-099	Generalities	500-599	Pure sciences
100-199	Philosophy	600-699	Applied science
200-299	Religion	700-799	The Arts
300-399	The social sciences	800-899	Literature
400-499	Language	900-999	Geography and History

You can see from this that all the books on literature will have an 800 number. The literature books are then subdivided. For example, all the books on Canadian literature will have the number 819.

If you were looking for books on Canadian literature, you would look in the shelves with the 800's until you came to the books with 819 on their spines.

Another section of the library contains *biographies* and *autobiographies*. The books in this section are arranged alphabetically by the name of the person written about.

Sometimes biographies and autobiographies are included with other non-fiction books.

Another section of the library will hold the *reference materials* such as encyclopedias, dictionaries, atlases, books of statistics and handbooks.

Most libraries have a reading room or corner of the library where you can read current copies of *newspapers* and *magazines*. In addition, older copies of magazines are often stored for research purposes. Large libraries will often store this information on microfilm.

Many libraries use legal-size filing cabinets to store *pamphlets*, *pictures* and *clippings* on topics of current interest.

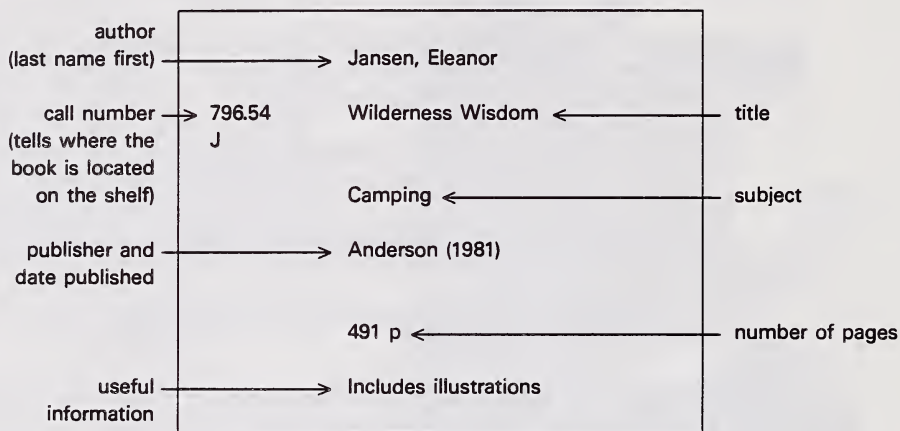
Many libraries provide *audio-visual materials*—films, records, tapes, filmstrips and photocopying services.

Libraries have an index system by which you can quickly find a specific book. The index is divided into three sections—author, title and subject. Each section is arranged alphabetically. You will find the same book recorded along with its call number in all three sections.

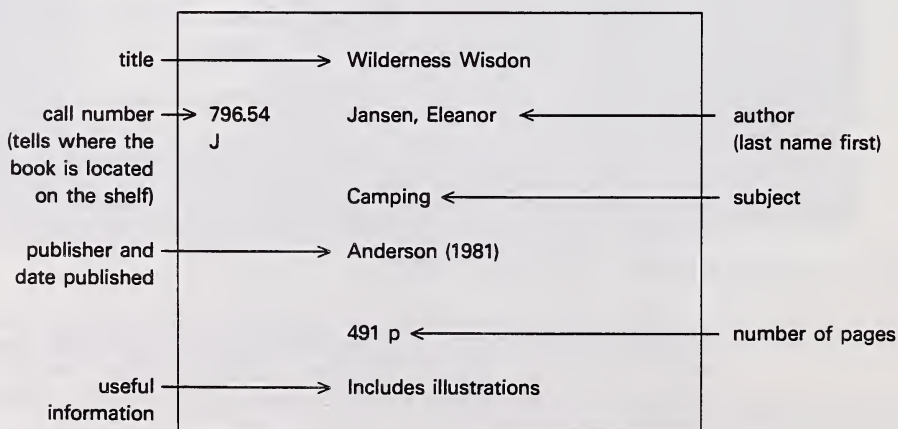
The index in smaller libraries is printed on the pages of a large binder. In larger libraries, because of the huge number of books, the index consists of cards filed alphabetically in a series of drawers. Some libraries now have their indexes on microfiche. (Microfiche are sheets of microfilm.) These microfiche can be read on special reading machines.

When you are looking for a non-fiction book, you must first find its call number. If you know the author's name, you look in the author index. [See example (a) below.] If you know the title, you will look in the title index. [See example (b) below.] If you are searching for information on a broad topic such as *camping*, you will need to spend a considerable amount of time browsing through the subject index. [See example (c) on page 15.] First you would look up the word *camping*. Then you might try *outdoor life*. Besides providing information on the specific books which the library owns on these subjects, the subject index will also refer you to other subject headings.

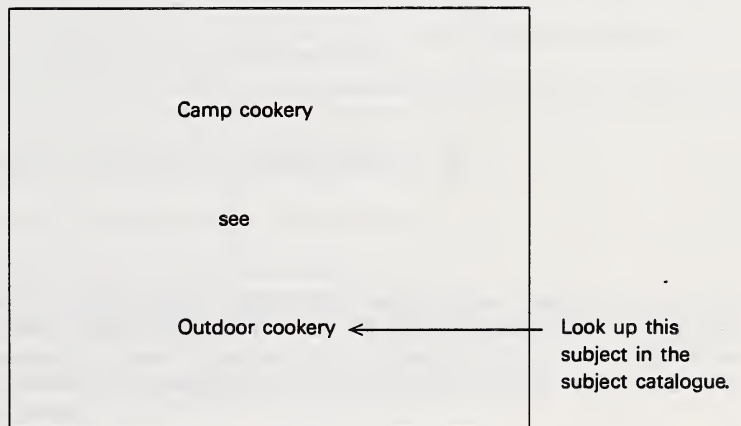
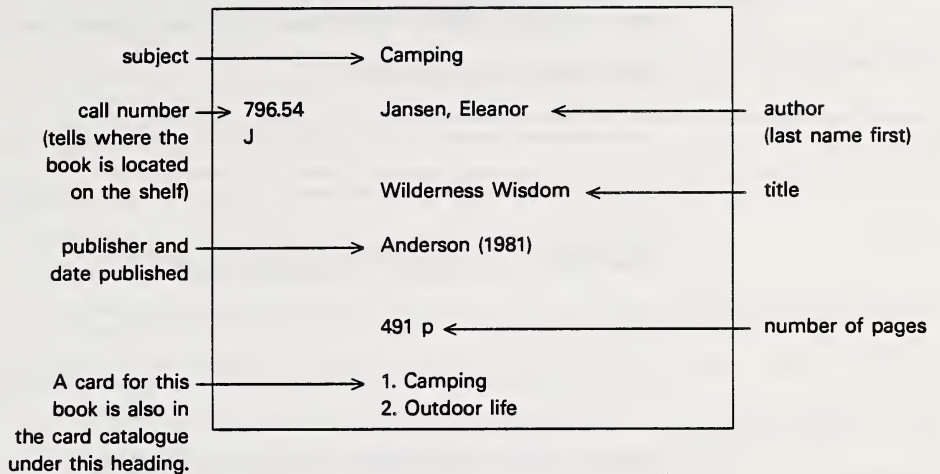
Example (a): The Author Card



Example (b): The Title Card



Example (c): The Subject Card



In the reference section of your library you will find a number of specialized indexes that will help you in research work. For example, there are biographical indexes which provide information about notable people. An index called the *Reader's Guide to Periodical Literature* provides information on current articles in many magazines. The *Canadian Periodical Index* provides a key to Canadian magazines and documentary films.

EXERCISE 5

Visit a school or public library near you. Then answer the following questions.

1. What library did you visit?

2. What kind of index does this library have?

3. Use the index in the library to find the following:

- (a) the titles of three books by Lucy Maud Montgomery.

- (b) the call number of *The Diary of Anne Frank*.

- (c) the author of *The Thirty-Nine Steps*.

- (d) the title and call number of a book on astronomy.

4. Use the *Reader's Guide to Periodical Literature* and give the title of a recent article on space exploration and the magazine in which it appeared.

5. What sets of encyclopedias are there in the library?

6. What audio-visual material does the library have?

Journals

In this course you will be asked to keep a journal and share a page of your journal writing with your correspondence teacher. Your teacher will not mark this, but will simply make comments. A sheet of paper will be included at the end of each lesson for this purpose. Be sure to complete these journal pages and include them when you submit your lesson.

For more information on journal writing see page 111 of the *Language Arts Handbook*.

You may wish to describe your feelings about getting started in this course on the journal page of this lesson.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

PLEASE RETURN THIS QUESTIONNAIRE WITH LESSON 1

1. Name in full: _____
2. Address: _____

_____ Postal Code:
3. File Number: _____
4. Birthdate: _____
5. Phone Number: _____
6. Who is supervising your work? (Is it your parent/guardian, classroom teacher, someone else)?

7. Are you studying with any other students taking this course by correspondence?

8. What other courses are you taking by correspondence? _____

9. Are there any special factors, handicaps (illness or family problems, etc.) which may influence your progress in this course.

10. What dictionary do you plan to use this year? _____

11. Is there a library near you which you can use to do research? _____

12. Describe the kind and amount of leisure reading you do.

13. Which magazines or newspaper, if any, come into your home?

14. Do you have a television set in your home? If so, what type of programs do you prefer?

15. Do you listen to the radio? If so, what type of programs do you prefer?

16. In the space provided write a paragraph telling a little about yourself. If more space is needed, add a sheet of paper. Supply a photograph of yourself if you have one available.

If you have access to a video cassette recorder and you wish to receive the optional video cassette please complete this form and mail it promptly.

Name: _____ File Number: _____

Address: _____ Birth Date: _____

_____ Check video format preferred:

☐ VHS 1/2" Cassette

Postal Code: _____ ☐ Betamax 1/2" Cassette

Programs on Video Cassette

1. In Other Words: Consider Your Audience (Lesson 2)
2. In Other Words: What's the Best Word? (Lesson 4)
3. Thinkabout: Judging Information — Should Believe It? (Lesson 4)
4. Thinkabout: Giving and Getting Meaning — Remember the Audience (Lesson 4)
5. Thinkabout: Giving and Getting Meaning — Meaning Is More Than Words (Lesson 5)
6. In Other Words: Building On Your Work (Lesson 6)
7. In Other Words: How Can I Get People to Listen? (Lesson 25)

Conditions for Borrowing Cassette

- (a) The video cassette is available only to students enrolled in Language Arts 8.
- (b) Students residing outside the province of Alberta must forward a refundable fee of \$12.00 before the video cassette will be shipped.
- (c) If the video cassette is lost or damaged, the student will be charged a fee \$12.00 for replacement costs.
- (d) Students under eighteen years of age must have this form signed by a responsible adult.

I hereby accept responsibility for the care and return of the video cassette requested by the student named above.

Guarantor's signature: _____

Guarantor's name (please print): _____

Guarantor's address: _____

Postal Code: _____

LESSON RECORD FORM

0801 Language Arts 8
Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

COMMUNICATION

Being a Good Communicator is Important

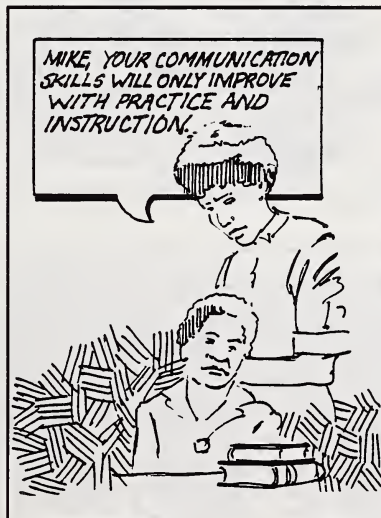
Examine the following job advertisements. Notice that each advertisement stresses the need for people with good communication skills.

20	Help Wanted
SCHOOL AND LIBRARY SALES Leading educational publisher requires a sales consultant to service Northern Alberta. Must be hard working, self-motivated and able to communicate on a professional level with teachers and librarians. Send resumé to: Box 383 c/o the <i>Calgary Herald</i> .	

20	Help Wanted
MANAGEMENT TRAINING POSITION An international company has a career opportunity for an individual whose goal is advancement in management. Must be ambitious, aggressive, free to travel and bondable. Must have excellent communication skills. For personal interview call Ronald Webber at 555-9536.	

As you can see from these advertisements, it is desirable to have good communication skills. People who can communicate effectively have more doors open to them and find their paths made easier. They are better able to persuade people to accept their ideas. In addition, they get along better with others because they understand their ideas and their problems. In short, they are more comfortable and effective in dealing with others.

Communication is a Skill



The skill of communicating needs to be developed. It improves with instruction and practice. This unit has been developed to help you improve your communication skills.

The Communication Process

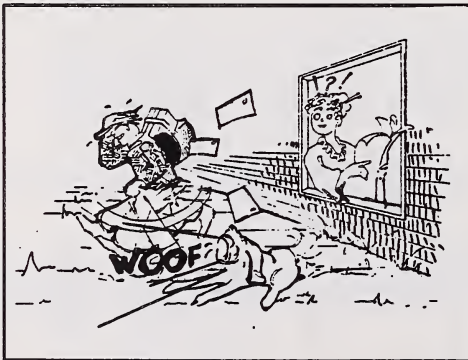
Communication is the process of sharing feelings and ideas, and exchanging information. For this exchange to take place, several things are necessary. There must be a *sender* of the message, the *message* itself, and a *receiver* of the message.

Communication is a process. The steps in the process are described in the next few pages.

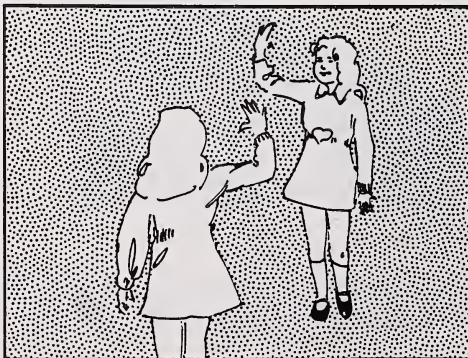
1. First, a situation must arise which makes it necessary for the sender to transmit a message. This situation is called the *stimulus*.



For example, when a fire fills a house with smoke, the smoke detector is stimulated by the smoke and goes off sending a message that there is a fire to the people in the house. The smoke is the stimulus.



When a stranger enters a property, the dog is stimulated by the presence of the stranger, and it may bark sending a message to the owner. The presence of the stranger is the stimulus.



When you see a friend you may be stimulated by the pleasure of seeing your friend, and you may wave, sending the friend a message. The pleasure of seeing your friend is the stimulus.

2. Once human senders are stimulated into sending a message, they must consider a number of factors.

Senders should first consider their *purpose* in sending the message. There are a variety of reasons for transmitting messages. Some possible reasons are to inform, entertain, persuade, complain and stir to action. Messages can be sent for personal, business and creative reasons. Moreover, senders may have more than one reason for sending a message.

Next, senders should consider their *audience*, the people who will receive their message. Receivers may be very different. Receivers can be children, teenagers, adults, friends, strangers. Moreover, receivers can know little about the topic or a great deal.

Finally, senders should consider their *role*, how they see themselves. A sender's role in transmitting the message can also vary. Sometimes senders see themselves in a *personal role*; they speak only for themselves; they tell what they have seen or experienced and convey their feelings and thoughts. Sometimes senders see themselves in an *official role*; they represent others or themselves to conduct business. Sometimes senders see themselves in the role of *reporting factually*; they describe events, settings, characters accurately. Sometimes senders see themselves in a *creative role*; they use their imagination and often pretend to be another character or thing.

When you are in a communication situation, you should ask yourself the following questions to determine your purpose, audience and role.

- Why am I sending the message?
 - What do I want to accomplish?
 - What are the receiver's age, educational level and interests?
 - How much does the receiver know about the topic?
 - How well do I know the receiver?
 - Is my role personal or official, factual or creative?
3. After senders have considered their purpose, audience and role, they select a *code*.

A code is a system of signals that have agreed-upon meanings. Codes can be verbal, nonverbal, or a combination of both. *Verbal codes* involve the use of words and the skills of speaking, listening, writing and reading. *Nonverbal codes* involve the use of pictures, hand gestures, facial expressions or body language, and the skill of viewing. Verbal and nonverbal codes can be combined to make the message clear. Pictures and diagrams often reinforce the written message. Moreover, written captions often accompany photographs and illustrations.

4. If a verbal code is selected, the sender must next select an appropriate *level of English*.

Casual (non-standard English) uses short words that are easily understood, slang terms, contractions and short sentences or sentence fragments. *Informal English* uses few slang terms or contractions. It uses complete sentences rather than fragments. *Formal English* uses precise words, no slang or contractions and sentences which are linked into well-organized paragraphs.

5. The sender must next select a *medium* or method of communication.

When people are communicating one-to-one, the following media (plural of medium) may be used: speaking face-to-face, telephoning and writing notes and letters.



Communication does not always have to be one-to-one. Sometimes a message is sent to large numbers of people. This type of communication is called *mass media* communication. Mass media include newspapers, magazines, radio, television, motion pictures, records and tapes.

Literature (plays, novels, short stories, nonfiction prose, poems), *music* and *art* (sculpture, painting, photography) can also serve as media for communicating ideas and feelings to large numbers of people.

6. The kind of medium chosen effects many of the sender's other decisions. For example, poets are concerned with economy of ideas, the expression of moods and feelings, the sound of the words and the appearance of the words on the page.
7. The message is then sent.
8. The message is received.

9. Once the message has been received, the receiver may desire to return a message to the sender. This process of replying is called *feedback*.

Feedback is an important part of the communication process. Senders can use feedback to determine if they are getting their message across. For example, teachers use tests as feedback to decide if their teaching has been successful and manufacturers use sales statistics to determine if their advertising has been successful.

Senders should use feedback whenever possible to determine if they are getting through to their receivers. For example, in face-to-face communication, senders look for clues that tell if they are getting through. (The receiver's facial expressions and body language will tell the sender whether the receiver is interested, bored, skeptical, approving, disapproving, confused.) The sender also asks questions to see if the receiver understands the message. Senders should revise the message if they are not getting through and adapt to the receiver's responses. For example, if the receiver looks puzzled, the sender could restate the point and give an example to clarify it. If the receiver looks bored, the sender could add some humour.

Receivers should also use feedback. They should let the sender know if they do not understand the message.

Summary of the Steps in the Communication Process

Communication is a process which involves the following steps:

1. A stimulus motivates the sender to transmit a message.
2. The sender considers the purpose of the message, the type of receiver and his or her role.
3. The sender selects an appropriate code.
4. If a verbal code is used, an appropriate level of English must also be selected.
5. The sender selects a medium.
6. The other choices are made.
7. The message is sent.
8. The message is received. The receiver may wish to respond to the sender by giving feedback. This becomes the stimulus for a new message and the process is repeated.

Optional Viewing Activity

If you have access to a video cassette player and have borrowed the cassette tape for this course, you should view "IN OTHER WORDS: Consider your Audience."

EXERCISE 1

1. In the table below indicate the different parts in the communication process for the following communication situations. The first part has been done for you as an example.
- (a) A newspaper report gives people the details of an accident.
 - (b) A girl mails invitations to her friends for a party.
 - (c) A school-crossing guard holds up a sign to tell motorists to stop.
 - (d) A farmer posts a sign telling hunters to stay off his land.
 - (e) An alarm clock rings telling sleepers to wake up.

Communication Situation	Stimulus	Sender	Receiver	Message	Code	Medium
(a)	<i>accident</i>	<i>reporter</i>	<i>readers of the newspaper</i>	<i>Here are the details (5 W's and H) of the accident</i>	<i>verbal</i>	<i>newspaper</i>
(b)						
(c)						
(d)						
(e)						

EXERCISE 2

Below is a list of communication situations. Study the samples. Then give the purpose, topic, role of the sender, type of audience and medium selected for three more communication situations.

Purpose	Topic	Sender's Role	Audience (Receiver)	Medium Selected
to inform	importance of sportsmanship	coach	players	speech
to inform	undone homework	reporter	students	interview
to inform	your trip	traveller	friend	postcard
to stir to action	tax increases	taxpayer	premier	petition
to express feelings	accident	personal	sender	journal
to express feelings	love	teenager	girlfriend	song
to express feelings	Mothers' Day	child	mother	drawing

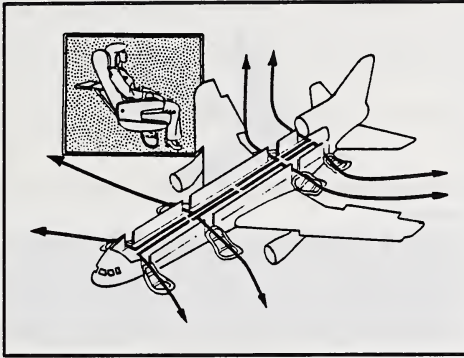
EXERCISE

3

Do **one** of the following writing assignments in the space provided. Your purpose is to entertain and your role is to be creative. (You have a choice in #5.)

1. As a ghost, write a newspaper advertisement to prospective buyers of a deserted house.
2. As an extra-terrestrial, write a report to your leader about a visit to an arcade.
3. As a sewing machine, write a letter to your operator complaining about mistreatment.
4. As an acute angle, write a poem to your friend, an obtuse angle about your unique qualities.
5. As a, write a to about

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

Reading: "For Your Security"

Turn to page 144 of *Contexts Reading Skills Two* and examine "For Your Security." This is an example of the type of booklet you would find near your seat if you took any of today's big passenger airplanes.

The booklets on these airplanes would not have words under the pictures. The editors of *Contexts Reading Skills Two* have added these captions.

Understanding the Selection**EXERCISE 4**

1. Why do you think the big passenger airlines publish these booklets on passenger safety?

2. For what kind of receiver would the message in "For Your Security" be intended?

3. Why do you think the writer chose a nonverbal code?

4. What would be the role of the writer of "For Your Security"?

5. Why do you think the editors of *Contexts Reading Skills Two* have added headings for this book's version?

6. On a big passenger airplane a flight attendant usually explains the directions contained in this booklet. Why do you think the additional face-to-face message is given?

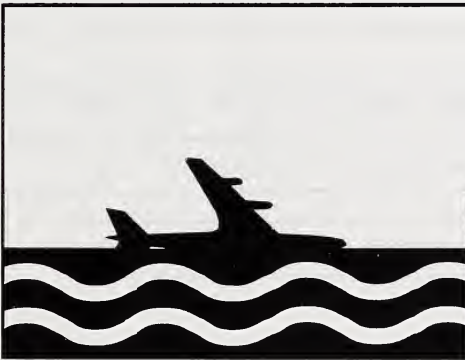
7. What do the following symbols used in the booklet on passenger safety represent?
(a)



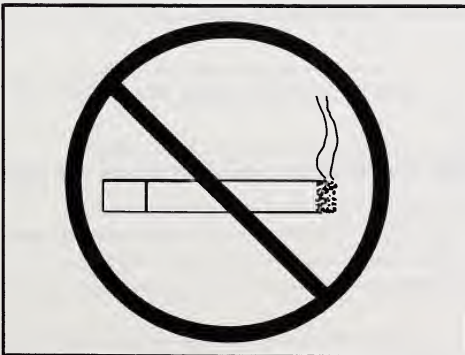
(b)



(c)



(d)



8. Write in words the instructions given in Part A of the safety booklet through symbols and drawings.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

9. Think of three other situations in which symbols are used.

Viewing: The Cartoon in "Short Short Stories"

Study the cartoon by Lynn Johnston on page 125 of *Contexts Reading Skills Two*. Notice that few words are used in the cartoon, but you can probably understand the message. The facial expressions and actions of the cartoon characters make the message clear. Then answer the following questions in complete sentences.

Understanding the Cartoon**EXERCISE 5**

1. What do you think stimulated Lynn Johnston into drawing this cartoon?

2. What do you think her purpose was?

3. For what type of receiver was her message intended?

4. What was Lynn Johnston's role?

5. Why do you think Lynn Johnston selected the cartoon medium?

Responding Creatively

EXERCISE 6

Present the message in Lynn Johnston's cartoon about parents and children as a written story, instead of a cartoon.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reading: "Cartooning for Everyone"

Turn to page 64 of *Contexts Reading Skills Two* and read "Cartooning for Everyone." This article has been taken from the book, *Cartooning for Kids*, by Carol Lea Benjamin.

After you have read the article, answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 7**

1. What do you think was the purpose of this article?

2. For what type of receiver was this article intended?

3. What level of English has been used in this article? Back up your opinion by giving reasons and examples.

Responding Creatively**EXERCISE 8**

Do **one** of the following.

Either

1. In the space provided below turn the one-sentence ghost story (#4 on page 127 of *Contexts Reading Skills Two*) into a cartoon.

Or

2. In the space provided below draw a cartoon of your own. Try to avoid using a lot of words. See if you can make your message clear through the use of facial expressions and actions.

Or

3. Take a sheet of plain white paper. Fold the paper in half and then in half again. Now you have a blank card that you can turn into a greeting card. Draw an illustration or cartoon on the cover and print a message inside. Attach the card to this page.

Journal Writing Hints

For the journal page in this lesson you may wish to write about the medium in which you best like to send or receive messages. Be sure to explain why you like this medium of communication.

Questions and Comments

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

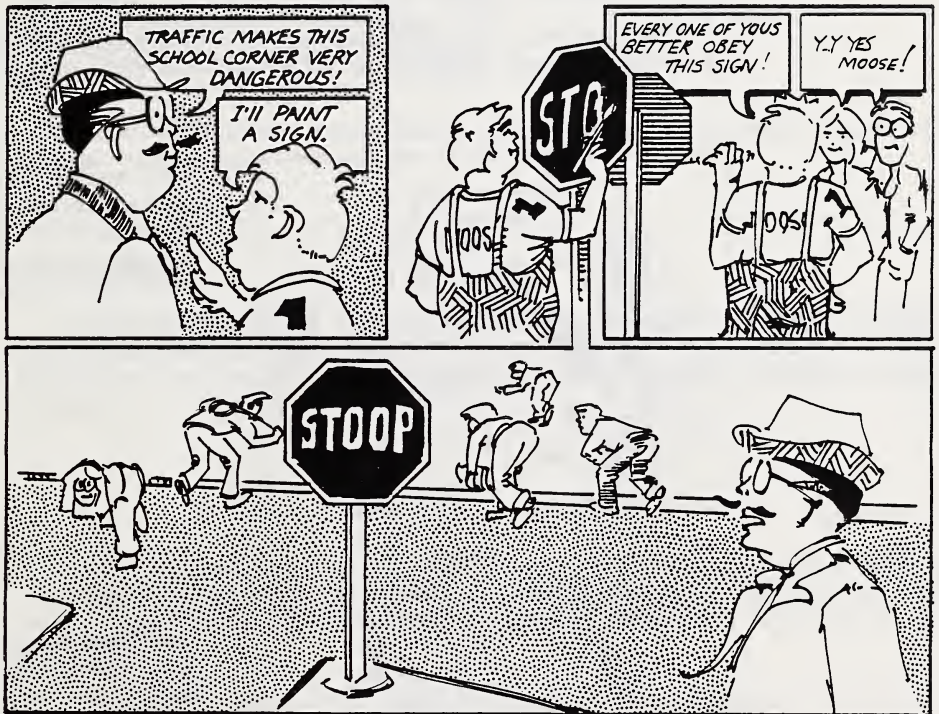
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SENDING AND RECEIVING MESSAGES EFFECTIVELY**Creating a Context**

In Lesson 2 you learned about the communication process. In this lesson you will examine the sending skills (speaking and writing) and the receiving skills (listening and reading) with the aim of being a more effective communicator.

Examine the cartoon below. Then answer the following questions.



What was Moose's intended message?

What was Moose's actual message?

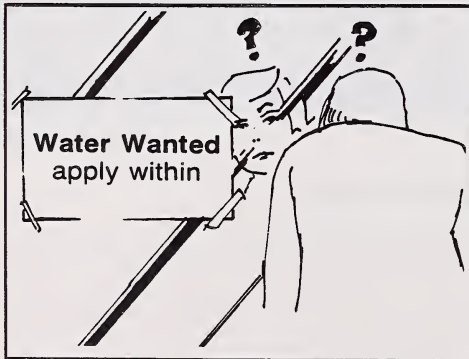
Was Moose's actual message effectively communicated? Why or why not?

Moose's intended message was not effectively communicated, was it? The barrier to communication was his spelling.

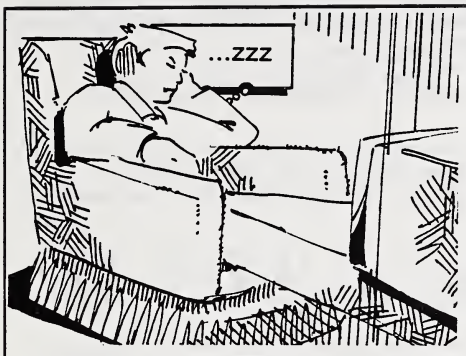
There are many barriers to communication which can interfere with the sending of a message. These barriers can be grouped into three categories.



1. Some barriers are caused by outside sources. For example, background noises and room temperature are barriers caused by outside sources.



2. Sometimes the sender makes a choice that creates a barrier. For example, the sender may spell a word incorrectly.



3. Sometimes the receiver makes a choice that creates a barrier. For example, the receiver may tune out the sender.

Senders and receivers cannot always control barriers from outside sources, but they can control their own actions.

Effective Speaking and Writing

It is the responsibility of senders to eliminate barriers which could prevent communication from taking place. In the next few pages you will examine factors in effective speaking and writing: handwriting, pronunciation, spelling, and word choices.

Handwriting

If your written words are not legible, your handwriting acts as a barrier to communication. Although by Grade 8, your handwriting style is formed, there are many things you can do to make your writing more legible. Below are a few suggestions.

1. Watch the alignment. Make sure that all letters rest on the base line of the writing space.
2. Watch the slant. Make sure the slant is uniform. The letters may slant to the right, to the left, or straight up and down but the direction of the slant should be the same.
3. Watch the spacing. Make sure that the letters within a word are not cramped too closely together or spread too far apart. There should also be a clearly visible space between words.
4. Watch the size of the letters. Make sure that tall letters such as *t* and *l* fill up enough of the writing space so that they are not confused with short letters such as *i* and *e*. Make sure short letters are high enough to read, but not so high that they are confused with tall letters. Make sure the tail in letters such as *y*, *j* and *p* clearly hang below the base line.

5. Watch the shape of the letters. Make sure that each letter in a word is clearly shaped. Pay particular attention to letters that can be confused. Avoid forming letters in the following way.

o Is this *a* or *o* ?

a Is this *a* or *d* ?

u Is this *a* or *u* ?

u Is this *a* or *ci* ?

h Is this *b* , *h* or *li* ?

c Is this *c* or *a* ?

cl Is this *d* or *cl* ?

i Is this *e* , *t* , *i* or *l* ?

k Is this *h* or *k* ?

Below is a chart showing the formation of each letter in the alphabet.

Sample Alphabet and Figures

A B C D E F G H I J K L

M N O P Q R S T U V W

X Y Z

a b c d e f g h i j k

l m n o p q r s t u

v w x y z

If you wish, you may write t, p, d, as shown below.

t p d

1 2 3 4 5 6 7 8 9 0

*The quick brown fox
jumps over the lazy
dog.*

Pronunciation and Enunciation

People often tend to slur or run together words when they speak.

Mary hadda little lamb

Its fleece was whitasno

Sometimes they drop the beginning sound of a word when they slur.

'em for them

'ere for here

Sometimes they drop the final sound of a word.

doin' for doing

an' for and

accep' for accept

Because slurring can be a barrier to communication, you should try to speak slowly and distinctly.

Mispronunciation can create a barrier. When a person mispronounces a word, the receiver's attention is drawn to the word the person has mispronounced rather than the person's message. You should consult a dictionary if you are unsure of how a word is pronounced.

Read the section on pronunciation on page 2 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 1

1. Use your dictionary to give the pronunciation of each of the following words.

(a) chrome _____

(b) station _____

(c) phenomenon _____

(d) caustic _____

(e) eucalyptus _____

2. Use the pronunciation key represented on page 2 of the *Language Arts Handbook* to answer the following questions.

- (a) Is the "ch" in chrome pronounced like the "ch" in child, the "k" in kind, or the "s" in say?

- (b) Is the "o" in chrome pronounced like the "o" in go, hot or order?

- (c) Is the "a" in station pronounced like the "a" in hat, age or care?

- (d) Is the "ph" in phenomenon pronounced like the "p" in paper, the "f" in fat, or the "h" in he?

- (e) Is the "c" in caustic pronounced like the "ch" in child, the "k" in kind, or the "s" in say?

Spelling

You have learned to sound out the word and write down the letters with these sounds. Often spelling errors occur because people pronounce the words incorrectly. For example, if you pronounce "February" as "Feb-yoo-er-ee" instead of "Feb-roo-er-ee," you will probably misspell it. Similarly, if you pronounce "film" as "filum," you will probably spell it incorrectly.

Unfortunately, some English words are not spelled the way they are pronounced. Some words contain silent letters that are not sounded. Many spelling errors result because people fail to note silent letters. You will have to pay special attention to these words.

EXERCISE 2

1. Correct the following spelling errors. (These errors were probably made as a result of mispronunciation.)

- (a) artic _____
- (b) athalete _____
- (c) camra _____
- (d) choclat _____
- (e) difrent _____
- (f) enviroment _____
- (g) goverment _____
- (h) intrest _____
- (i) restrant _____
- (j) predjudice _____

2. Pronounce the words listed below. Then put a line through each silent letter.

- | | |
|-------------|------------|
| (a) salmon | (f) yolk |
| (b) sign | (g) sigh |
| (c) plumber | (h) calm |
| (d) echo | (i) flight |
| (e) ghost | (j) debt |

Word Choices

Senders should consider their choice of words carefully.

Some senders make the mistake of selecting general words. This makes it difficult for receivers to know exactly what is being described. Instead, they should choose *specific words* that will sharpen the word picture.

Contrast the following sentences.

1. Tom unloaded a piece of furniture.
2. Tom unloaded the green, overstuffed sofa.

The second sentence provides a much clearer picture, doesn't it?

Some senders make the mistake of selecting *jargon*, specialized words used in a particular field, when they communicate with outsiders. For example, a photographer may use the following terms: *depth-of-field*, *f-stops* and *ASA ratings*. These jargon words should be only used when communicating with others who know their meaning. When the audience does not know the jargon, senders should avoid using these specialized words unless they define them.

Some senders use *slang*, words that have recently been made up and are not widely understood. For example, they may call a car a "bug," a "heap," or "wheels." Senders should avoid using slang in formal speaking situations and in most writing situations.

EXERCISE 3

1. Rewrite the following sentences substituting a specific word for the general word written in italics.

- (a) The child played with his *toy*.

- (b) Brad made the *food*.

- (c) Jean wore *a piece of jewellery* yesterday.

- (d) The thief took *the purse* from *the lady*.

- (e) The *nice* girl won the award.

2. (a) Circle the jargon used in the following paragraph.

Peter was nearly at Ashmont when he heard the clanking noise coming from under the hood of his convertible. "Is it the tappets or valves this time?" he thought. Only a hundred metres further on the motor seized with a loud crack. Quickly pressing the brake pedal Peter brought the car to a stop. Getting out of the car Peter spotted a trail of oil running back down the middle of the road. Lying on the road near the wheel well Peter could see a fist-sized hole punched through the bottom of the oil pan. A piston and part of a connecting rod dangled loosely near the opening. "It's going to take more than a tune-up this time," Peter thought as he wearily rose from the ground.

- (b) List the jargon, used in the paragraph, with which you are unfamiliar.

- (c) How does the use of jargon effect your understanding of the message in the paragraph in (a)?

3. (a) Give five examples of current slang expressions and explain the meaning of each.

- (b) Below are five slang expressions used in the 1960's. Ask your parents or some older person what these expressions mean and give the meanings of each.

(i) split _____

(ii) bread _____

(iii) out of sight _____

(iv) heavy _____

(v) vibes _____

- (c) List the slang expressions in (b) with which you were unfamiliar.

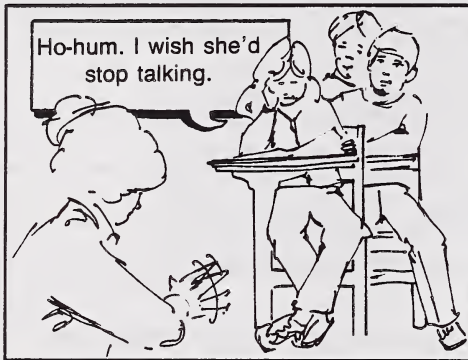
Effective Listening and Reading

In the first part of this lesson you examined the responsibility of the sender. Now you will consider the responsibility of the receiver.

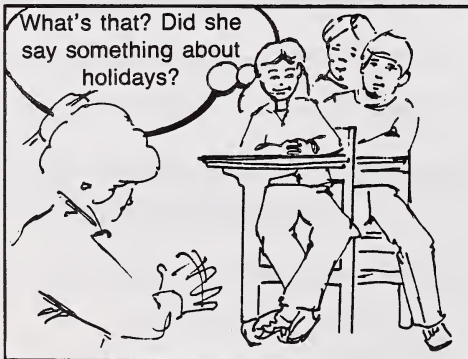
No matter how effective a sender is, if the receiver is unwilling or unequipped to receive the message, there is little chance of the message being imparted.

Active Listening

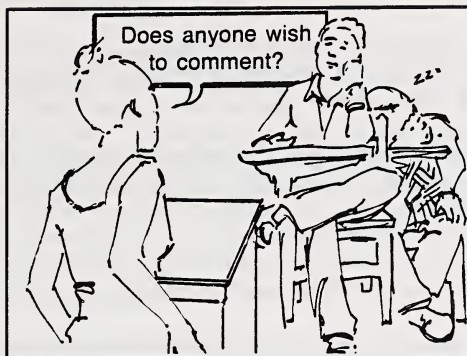
There are different levels of listening.



1. The listener may simply be aware that the speaker is talking, but may not really be listening.



2. The listener may be tuning in and out as the speaker is talking. (Listeners may listen to parts that capture their attention and ignore other parts.)



3. The listener may be listening passively. Passive listeners give no visible reaction to what is being said and do not contribute feedback.



4. The listener may be listening actively. Active listeners participate by giving feedback.

To listen effectively, you must practice active listening. You must participate in the communication process by paying attention and giving feedback.

EXERCISE 4

Give examples from your personal experience of situations in which you listened in the following ways.

1. listened actively _____
2. listened passively _____
3. listened by tuning in and out _____
4. did not really listen but were aware of the speaker _____

Selecting the Appropriate Reading Method

Reading material which is packed with information requires a different reading method than reading a light story for entertainment. If you read the study material too quickly you won't comprehend it.

Some readers make the mistake of always reading in the same manner. Instead readers should first establish the purpose for their reading. (Are they reading for entertainment? Are they reading to get a general idea of what the material is about? Are they reading to quickly gather information? Are they reading for a specific piece of information? Or, are they reading to understand the material thoroughly?) Then readers should select an appropriate reading method.

Pages 152 to 154 in the *Language Arts Handbook* summarizes several reading methods. Read these pages. Then answer the following questions.

EXERCISE 5

1. When would you use the following reading methods?

- (a) previewing _____
- (b) scanning _____
- (c) skimming _____
- (d) SQ3R _____

2. Explain each of the steps in SQ3R in your own words.

- Survey _____

- Question _____

- Read _____

- Recite _____

- Review _____

Developing a Larger Vocabulary

To be an effective receiver, you must try to enlarge your vocabulary. This will happen naturally as you listen, view and read more widely. To help you acquire new vocabulary, exercises will be provided in this course. You will be encouraged to discover the meanings of new words from context clues (hints in the way the word is used in the reading passage) and structural clues (hints from the meaning of the parts of the word—prefix, root word and suffix).

Broadening Personal Experiences

To be an effective receiver, you often need a certain amount of background knowledge. Senders usually assume that their receivers know a certain amount about the subject. If you do not have this background knowledge, you will probably find it difficult to understand the message. For example, if you do not know that whooping cranes are an endangered species, you probably would not understand why a sender would express excitement at seeing one of these birds.

Senders often make indirect references or allusions to something or someone generally familiar. For example, when describing a character, a writer might say, "He's as old as Methuselah." If you do not know that Methuselah was a biblical character who is said to have lived 969 years, the allusion would be meaningless.

Your personal experiences will be broadened naturally as you experience life first hand and as you listen, view and read more widely. Moreover, many activities in this course are aimed at broadening your personal experiences and making you a better receiver.

EXERCISE 6

Explain the allusions in the following sayings. The first one has been done for you as an example.

1. He has the patience of Job.

*Job was a biblical character who endured a number of hardships
and misfortunes with faith and courage.*

2. You would have to be as wise as King Solomon.

3. He has the Midas touch.

4. You look like you have been through the Boer War.

5. He's a Scrooge.

6. She's an ugly duckling.

Journal Writing Hints

For the journal page in this lesson you may wish to write about your communication skills (strengths and weaknesses).

END OF LESSON 3

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE MASS MEDIA

Creating a Context

The mass media can be helpful in your study of Language Arts. Contact with the mass media broadens your personal experience and enlarges your vocabulary so that you will become a better receiver. The mass media also provide you with ideas about topics on which you can speak and write. Radio and television, moreover, give you role models for correct pronunciation and grammar.

In this lesson you will examine the mass media in more detail. You will learn about news reporting in the first part of the lesson, advertising in the second part of the lesson, and entertainment in the third part of the lesson. Emphasis will be on your being a critical reader, listener and viewer.

News Reporting in the Mass Media

Most people find out about a news event from the mass media: television, radio, newspapers and magazines such as *Time*, *MacLeans* and *Alberta Report*.

EXERCISE 1

1. In which of the mass media (television, radio, magazines, newspapers) can you choose only those news stories which interest you?

2. In which of the mass media can you get a quick summary of the day's news?

3. In which of the mass media can you get an analysis of the news?

4. In which of the media can you get the news as it happens?

5. In which of the media can you see pictures of the people or events in the news?

Types of News Reports

There are different types of news reports: hard news stories, feature stories and editorials.

A hard news story is about an event that is important at that point in time. It is factual and is meant to inform you. For more information on hard news stories read pages 132 and 133 in the *Language Arts Handbook*.

A feature news story is about an event, place or person that is of interest today and that will probably be of interest tomorrow. It is usually intended to entertain or instruct. "Sailing the Oceans of Space" which appears on page 165 of *Contexts Anthology Two* is a feature article which originally appeared in the science section of the *Toronto Star* newspaper. "Winchester Mystery House" which appears on page 32 of *Contexts Reading Skills Two* is a feature article which originally appeared in the travel section of a large newspaper.

An editorial expresses opinions about a news story. "He's more than you can see" which appears on page 283 of *Contexts Anthology Two* is an editorial which originally was broadcast on CBC Radio's "Commentary."

Facts and Opinions

When you read or listen to editorials, you should realize that they report someone's opinion. Editorials, however, are not the only type of news report in which you will find opinions. Sometimes opinions are expressed in hard news stories and feature stories.

It is important that you can distinguish fact from opinion. Facts are true statements. Facts can be checked for correctness. Opinions are judgments that express someone's views about a topic. Opinions cannot be checked for correctness. You may agree if your personal opinion is similar or you may disagree if your opinion differs.

Opinions are usually expressed by word choices that have persuasive or emotional connotations. (Connotations are words, thoughts and ideas that come to our minds when a certain word is used.) Nouns such as "radicals," verbs such as "sneak," adjectives such as "long-haired" and adverbs such as "disruptively" may be used to influence the reader or listener's opinion.

EXERCISE 2

1. Write F for fact or O for opinion before each statement below.

- _____ (a) John A. MacDonald was the first prime minister of Canada.
- _____ (b) The sun will burn out in 10 000 years.
- _____ (c) The best actor on television is Michael J. Fox as Alex Keaton.
- _____ (d) Micheal J. Fox plays the part of Alex Keaton on "Family Ties."
- _____ (e) The moon will certainly be colonized within 100 years.

2. Circle the opinion words in the following sentences.

- (a) The brave man snatched the frightened child from the raging fire.
- (b) The right-wing politician called for the return of the death penalty after the brutal murder.
- (c) In one of the most spectacular upsets in boxing history, Scott Casey defeated the aging champion, George Jones.
- (d) An adverturous band of women will begin the harrowing climb of towering Mount Annapurna.
- (e) The 30-year-old adventurer began the dangerous ocean trip from San Diego yesterday.

Optional Viewing Activity

If you have access to a video cassette player and have borrowed the video tape for the course, view "IN OTHER WORDS: What's the Best Word Now?"

The Sources

Reporters get the details for their news reports in various ways. Sometimes reporters are at the scene when the events happen and get the details first hand. Usually, however, they must rely on the information they obtain from other people.

Some sources are more reliable than others. The main source of information is usually the people involved in the story. (They are potentially the most accurate; however, people who have just been in a stressful situation may not be able to recount all the facts of what has happened to them.) A witness is usually another good source of information. A reporter can also get information from people close to the main sources such as friends or relatives, and experts (people not involved in the event but who know a great deal about the topic).

Reporters do not always give the specific names of their sources. Instead, they may use a vague expression such as the following: informed sources, a reliable source, government sources, a witness at the scene, a company spokesman, an advisor.

It is important for you to take the source into account when you read or hear a news story. You must decide whether or not the source is trustworthy and whether or not you need more information. Ask yourself, "Who says so?" and "Who else says so?"

Read the news report on the following page.

"WHO SAYS SO?"



Bookmobile's final chapter draws some bitter reviews

HELEN PLISCHKE
Journal Staff Writer

Edmonton

It's drafty, cumbersome, and it breaks down a lot, but the Edmonton public library's bookmobile is nonetheless dear to those who know it.

As the portable library made one of its last rounds to the far reaches of the city last week, many patrons bid farewell to an old and familiar friend.

They also aimed harsh words at city aldermen whose cost-cutting measures have forced the library board to put the brakes on the bookmobile, leaving Edmonton without one for the first time in 50 years.

"I'll certainly set up an outcry," said Kenneth Johnstone, who made the trek on foot with his family to where the bookmobile was parked at 19th Avenue and 105th Street. "It's outrageous. What's being done for these outlying communities anyway?"

With four kids who do a lot of reading, Johnstone and his wife Janet walk to the bookmobile every Tuesday rather than drive to the Southgate or Mill Woods branches.

"Most of the books I want to read I'd have to go downtown (to the main branch) for," said Johnstone, who has a doctorate in literature. Often he has the bookmobile order his books from the other branches and picks them up the next week, he says.

In December the library board agreed that Jan. 18 will be the bookmobile's last tour. Making 18 stops per week, it has a circulation of 70,000 books, tapes, videos, and magazines.

Although 5,000 books — from Rene Levesque's biography to the story of Pish and Posh the llamas — line the shelves in the bookmobile, ordering books is a common

request, say Cheryll Raffa and Margaret Wolfe.

With tender loving care, Wolfe and Raffa have been lumbering the bookmobile through its routes for the last eight years.

The Johnstones are typical of many of the bookmobile's patrons, say Raffa and Wolfe, who've grown to know many of the families and children on their routes.

"We have adults coming in here who remember the bookmobile since they were kids," Wolfe says.

Both women feel sorry for the low income families they say make up the other half of the bookmobile's regular patrons.

"I feel really bad for the kids who are going to lose it," Wolfe says. "It's easy to cut budgets, but they don't see the faces. These kids don't have voices. They're invisible to the politicians."

Parking as far north as the Evergreen Trailer Park and as far west as Westview Trailer Park, the bookmobile brings the whole library to the fingertips of people without vehicles or regular bus service, Wolfe says.

More patrons greet Raffa and Wolfe in Riverbend where the bookmobile parks at 56th Avenue and 148th Street.

All of them say they are upset about the end of the bookmobile.

"I find this far superior than going to the branches," says Bruce Bain, who frequents the bookmobile with his two kids. "It's so convenient. The library should be out serving the community."

John Crabb, who visits the bookmobile about twice a month with his wife and three kids, explains it's difficult to trundle the family to the Southgate branch. "The nice thing about this is that

you can come in the evening."

All the patrons say they've grown fond of their librarians, Raffa and Wolfe.

The feeling is mutual.

It feels "pretty rotten" to be doing the bookmobile's last rounds, says Raffa, choking back tears.

Both women will work out of the Idylwyld branch — where the bookmobile was based — from now on.

Edmonton has had a bookmobile since 1941 when a converted street car served the Calder area, says Howard Saunders, head of the library's branch services.

In 1947 the city bought a truck, and two more were added in 1948.

These were replaced by a new truck in 1956. Two more trucks bought in 1960 and 1961 brought the total to three bookmobiles making 28 stops a week, Saunders says.

The trucks were replaced in 1975 by three trailers which were moved daily. With the completion of new branches, the trailers were replaced by the present, single truck, he says.

With a budget of \$102,000 per year, it's unlikely the bookmobile will ever be back on the road, says Penny McKee, director of the public library.

"I think the (chance) is almost nil," McKee says. "I can't see us ever being back in a position where we could restore that service."

Meanwhile, Raffa and Wolfe are planning a gathering where library staff can pay their last respects to the bookmobile.

The lumbering truck will sit empty in a city yard until it's sold likely within the next six months, McKee says.¹

¹ Edmonton Journal for the article "Bookmobile's final chapter draws some bitter reviews." Reprinted by permission of The Edmonton Journal.

Exercise 3

Answer the following questions after reading the news report on the preceding page.

1. What is the name of the reporter who wrote this story?

2. List the different people that the reporter interviewed or quoted in the report.

3. Do you think the information in this report is reliable and accurate? Why or why not?

Quotations

People quoted in newspaper articles sometimes complain that they have been quoted out of context. That is, their quoted words are misleading because what they said before and afterwards is not clear. For example, a government spokesman could be quoted as saying that "across-the-board cuts are planned." This might give the mistaken impression that **all government services** will be experiencing cut-backs because the reporter did not make it clear that the government spokesman was referring only to **funding for private agencies**.

It is important for you to know the context in which a comment is made.

Optional Viewing Activity

If you have access to a video cassette player and have borrowed the video cassette for this course, you should view "THINK ABOUT: Should I Believe It?"

Advertising in the Mass Media

Advertisements are designed to influence people's behavior by persuading them to choose a certain product or political candidate over others.

Advertisers research the particular type of person who is in the market for their product and design their advertisement with this type of person in mind. This technique is called *targeting*.

Some products such as cereal, gasoline, cigarettes, perfume, shampoo and toothpaste are essentially the same; consequently, advertisements for this type of product do not give precise information about the product. Instead, the advertisers attempt to create an image for the products. The advertisers try to give you a good feeling about their products. They rely on photographs and a few words to set the mood.

On the other hand, advertisements for products such as mechanical and electrical appliances, describe each feature of the product in detail. This type of advertisement appears to give the consumer a lot of information. However, you must realize that a good advertiser can make rather dull features of everyday products sound marvelous as the following advertisement illustrates.

There is no broom in the world like

Bristle Broom!

Compare these **fantastic** features ...

- energy efficient
- always ready for use
- completely portable
- lightweight design and **construction** ends inconvenience of **finding a plug** nearby.
- very reasonably **priced**



Heavy duty loop lets you attach the **broom** conveniently to a hook.

Handle is in a beautiful wood finish, the same finish found in expensive furniture.

Unique **binding** is made to withstand wear and to hold together all the bristles.

500 matching all natural bristles specially designed to remove all the dirt particles from your floor.

Some advertisements use words such as *virtually, usually, might, chances are, and helps* which make insinuations rather than definite promises.

Advertisers can also use one or more of the following appeals to sell their products.

1. Appeals to Vanity

Some advertisers hint that you will be more successful, more popular, more beautiful, more sophisticated, or more respected if you buy their product.

2. Appeals to Practicality

Some advertisers stress the savings in time or money.

3. Scientific Appeals

Some advertisers use scientific-sounding words to persuade you that scientific research backs up their claims about their product.

4. Testimonial Appeals

Some advertisers use famous people (movie stars and athletes) to endorse a product. The advertisers hope that consumers who admire these well-known people will imitate their behavior and purchase the products.

5. Bandwagon Appeals

Some advertisers suggest that "everyone is doing it" and that you will be left out if you do not join them.

NOTE: The term "bandwagon" came from the practice years ago of including in parades, a brightly decorated wagon on which the band rode. People along the parade route were sometimes encouraged to jump on the bandwagon.

Advertising in Newspapers

About 60 percent of the space in a newspaper is devoted to advertising. Almost every page of a newspaper contains some advertising. In addition, a special section of the paper called the classified section is devoted almost entirely to advertising.

Advertisers who purchase space in the classified section are charged by the number of words in their advertisement. Therefore, these advertisements do not contain complete sentences; only essential words are used.

Abbreviations are also used to save space. Below are some abbreviations that are frequently used in automobile advertisements.

exc cond. excellent condition

P.S. power steering

conv. convertible

P.B. power brakes

stn. wgn. station wagon

P.W. power windows

int. interior

w/rear spkr with rear speaker

hd. top hard top

a. cond. air conditioning

dr. door

cass. cassette player

P.L. power locks

EXERCISE 4

1. Below is an advertisement reprinted with permission from the *Edmonton Journal*. Rewrite the advertisement without using abbreviations.

1980 SUNBIRD 2 dr. coupe, p.s.,
p.b., 35,000 mi., am/fm cass.
white w/red int., sacrifice \$3,750.
555-8891.

2. Rewrite the following advertisement in abbreviated newspaper style.

I have a 1984 Pontiac station wagon for sale. It has power steering, power brakes, power locks, and power windows. It has air conditioning. It is in excellent condition. I am asking \$7950. Please phone 555-4493.

Magazine Advertising

The writers of magazine advertisements size up the particular audience which is in the market for their product and design advertisements with this in mind. They use the appropriate language, pictures and colour.

EXERCISE 5

Examine the following advertisements. Then tell the specific audience for which each is intended. Support your opinion by analyzing the word choices and pictures.

1.

How buying a Beattie belt changed my way of life.

I was a 17-year-old nobody with glasses and a zillion freckles and a pug nose and skinny legs and a flat chest and nobody loved me.

It was a Beattie belt that made all the difference.

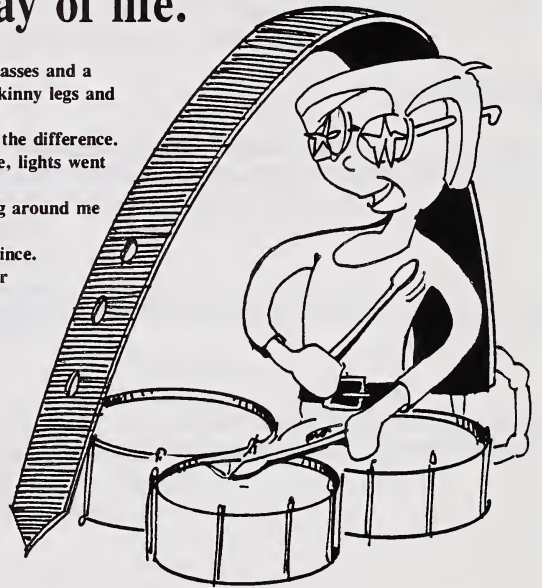
I put it around my waist and zowie, lights went on in my head.

I saw a blaze of floodlights dancing around me and a million faces gazing up at me.

I've been beating the drums ever since.

Like my jeans? And the black leather boots and the star-studded blouse and the shades? Go great with the belt, right?

Today a belt. Tomorrow the world.



2.



Machiavelli Magnus 2000. For the hard driving man.

If you're the kind of man that responds to the pulsating beat of a performance car, grab hold of Magnus 2000. Magnus's got the low, lean look that tells you exactly what it is – a performance machine that enjoys being on the road. This go anywhere, do anything Magnus 2000 can say a lot about the man who drives it. When you take off with that power bulge hood and those raised white letter tires, there's one thing sure, you'll be remembered...as the hard driving man.

Television Advertising

Television has the advantage of audio (hearing) and video (seeing).

Before a television commercial is produced, a producer makes a storyboard. A storyboard is a pictorial outline which shows a drawing of each shot in the script with both picture and sound directions.

Below are the terms which often appear on the audio portion of a storyboard.

sound effect (SFX) — sounds such as traffic noise which are produced artificially to create a particular mood

voice over (VO) — an announcement made by a person who is heard but not seen on the screen

Below are some terms about camera shots which often appear on the video portion of a storyboard.

- ① **extreme close-up (ECU)** — a shot that focuses in on a very small part of the subject (e.g. eyes)
- ② **close-up (CU)** — a shot that focuses on a part of the subject (e.g. face)
- ③ **medium close-up (MCU)** — a shot halfway between a medium shot and a close-up
- ④ **medium shot (MS)** — a shot that focuses in on a subject but gives some of the background
- ⑤ **medium wide shot (MWS)** — a shot halfway between a medium and a wide shot
- ⑥ **wide shot (WS)** — a shot that shows the subject (person or object being photographed) and much of the background

The diagrams on the next page demonstrate the different shots.



Below are some terms about camera movement which appear on the video portion of the storyboard.

zoom — The camera appears to move in toward or away from the subject.

dissolve — a slow fade-out of an image into another

reprise — a return to an earlier shot

cut — The camera stops rolling.

cut to — The camera stops and focuses on a new subject.

Viewing: Storyboard in "Short, Short Stories"

Turn to page 126 of *Contexts Reading Skills Two* and examine the storyboard for a Shell commercial. Then answer the following questions.

EXERCISE 6

1. What happens in this commercial? (Retell the story in your own words.)

2. How does the commercial first get your attention?

3. What message does the voice over (narrator's voice) and the closeup shots of the Shell logo send at the end of the commercial?

Optional Viewing Activity

If you have access to a video cassette player and have borrowed the cassette for the course, view "THINK ABOUT: Remember the Audience" now.

Reading: "Selling the Movies"

Turn to page 35 of *Contexts Reading Skills Two* and read the article, "Selling the Movies."

Then turn to page 66 of *Contexts Anthology Two* and view the movie advertisements in the article, "Films from the Crypt."

Responding Personally**EXERCISE 7**

1. Which of the movie advertisements in "Selling the Movies" or "Films from the Crypt" grabs your attention the most? Why?

2. Which of the movie advertisements did you think was least effective? Why?

3. The author of "Selling the Movies" says that people at home or in a theatre almost always watch the commercials that advertise upcoming movies. Why, then, do advertising agencies still use the print medium—newspapers, magazines and billboards—to publicize their products?

Understanding the Selection**EXERCISE 8**

1. What is meant by the following terms?

(a) copy _____

(b) graphics _____

2. How do television commercials for movies differ from print advertisements for movies?

3. How have movie advertisements changed over the years?

4. What two punctuation marks are frequently used in print advertisements for movies?

Radio Advertising

Radio advertisements must rely on the spoken word, sound effects and music.

The writers of radio advertisements may try to create a word picture to catch the listener's attention.

The pace or speed at which the advertisement moves also helps to create an image. For example, fast-paced commercials create a kind of breathless enthusiasm and suggest that the product is exciting. A slow-paced commercial suggests that a product is reliable and dignified.

Usually radio advertisements make use of repetition.

Jingles, short songs marked by catchy repetitions, are often used in radio commercials.

EXERCISE 9

Listen to the radio commercials on the Alberta Correspondence School listening cassette. Then answer the following questions.

1. What type of audience is aimed at?

2. How does the announcer's voice add to the impact of the message?

3. How does repetition make the message stronger?

4. What special techniques, such as music and sound effects, are used?

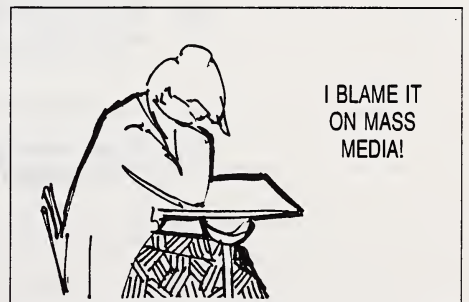
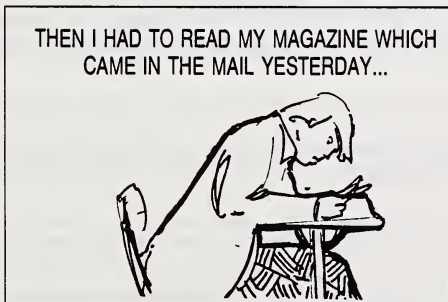
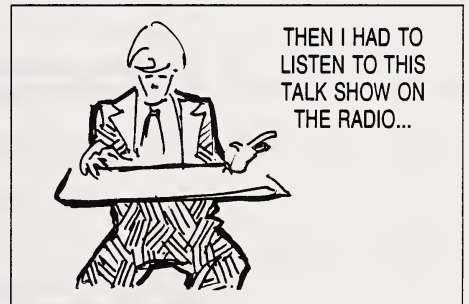
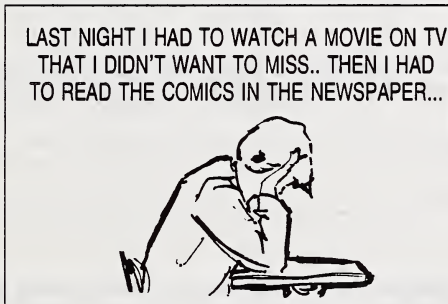
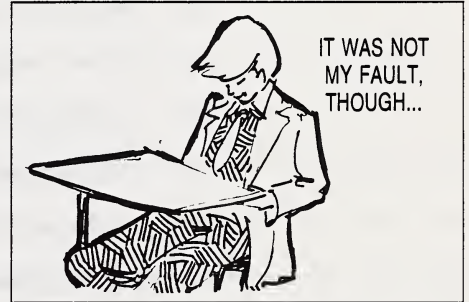
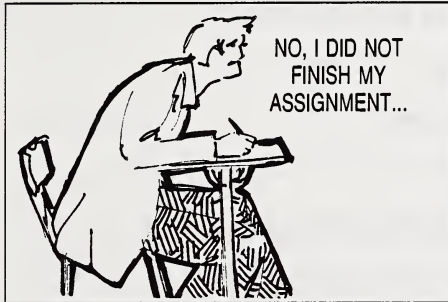
Responding Creatively***EXERCISE 10***

Do one of the following.

1. Create a storyboard for a television commercial. Use the space provided below.
2. Create a magazine advertisement using one or more of the techniques studied in this lesson. Use the space provided below.
3. Create a radio advertisement. Use a cassette tape and include it with this lesson or write the script in the space provided below.

Entertainment in the Mass Media

The mass media is often used as a source of entertainment. Newspapers devote certain sections to entertainment; there are horoscopes, crossword puzzles, comics and columns on special interests such as bridge, travel, lifestyles. Magazines include short stories, poems, jokes and articles on special interests. Radio stations provide music, radio plays, talk shows to entertain. Television provides drama, interviews and programs for special interest groups.



The student in the cartoon spent so much time involved in the entertainment aspect of the media that she did not get her assignment done.

EXERCISE 11

1. Estimate the number of hours you spend in a week doing the following activities.

- (a) sleeping _____
- (b) eating _____
- (c) doing school work _____
- (d) working (chores, part-time jobs, etc.) _____
- (e) leisure reading _____
- (f) watching television _____
- (g) playing sports _____
- (h) talking with family and friends _____
- (i) playing games (cards, chess, etc.) _____
- (j) being creative (writing, drawing, etc.) _____

2. The average amount of time spent watching television is 23 hours per week. How does the amount of time you spend compare with this average?

3. Educators feel that people should develop critical viewing habits; that is, they should evaluate TV shows and only watch "good" shows.

- (a) Do you plan in advance what television programs you are going to watch or do you watch whatever happens to be on television?

- (b) If you were going to exercise choice as a viewer, how would you decide which shows to watch?

Journal Writing Hints

For your journal page in this lesson you may wish to write about your favourite magazine, radio station or television show, or you may wish to discuss your opinion about of the the following issues: violence on television, educational television, advertising aimed at children.

Questions and Comments

[illegible]

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

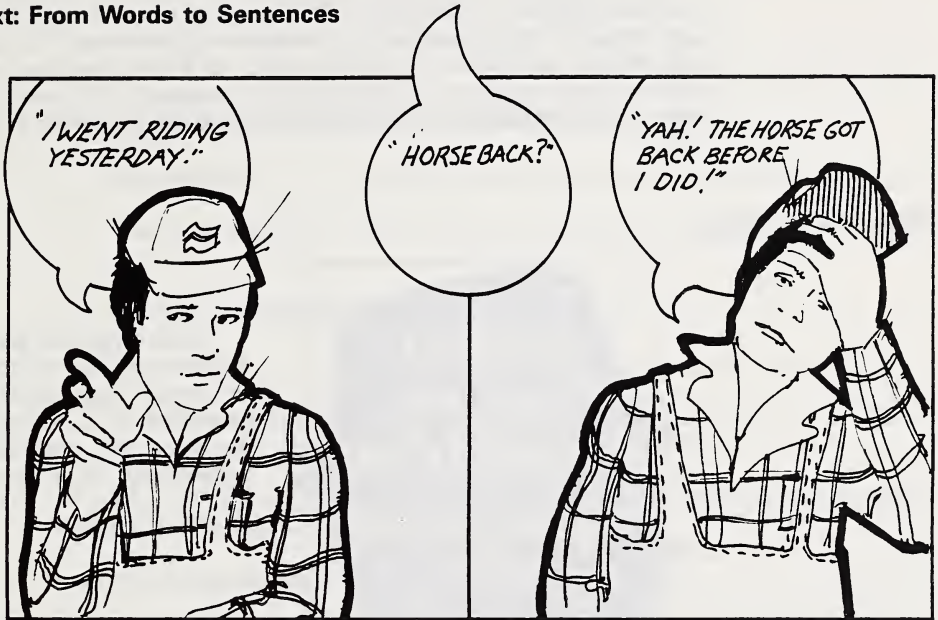
3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

EFFECTIVE SENTENCES**Creating a Context: From Words to Sentences**

View the cartoon above. Communication did not take place here because the townspeople used the fragment, "horseback," instead of a complete sentence.



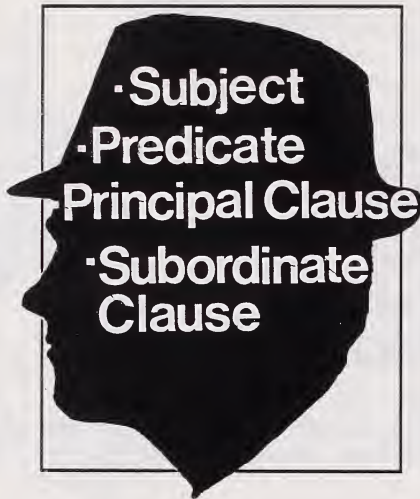
In order to get your ideas across to your audience clearly, you must be careful to use effective sentences.

Later in this lesson you will study some common errors which create confusion for readers and listeners. These errors include the following: incomplete sentences (fragments), run-on sentences, incorrect arrangement of words in sentences, awkward sentences and incorrect punctuation of sentences.

Optional Viewing Activity

If you who have the optional videotape which accompanies this course should view the program "THINK ABOUT: Giving and Getting Meaning—Meaning is More than Words." This program shows that meaning is conveyed through "how," "when" and "where" as much as through "what." As a communicator you must always be aware of your audience. In order for your message to be clearly understood as you mean it to be understood, you must avoid confusing the receiver of your message.

Parts of a Sentence



Before you can learn to avoid certain errors in sentence writing you should know the terminology which is used to describe the parts of a sentence. The following readings and exercises will help you understand these concepts.

Subjects and Predicates

Study pages 62-63 in your *Language Arts Handbook* and complete Exercise 1.

EXERCISE 1

1. In each of the following sentences, identify the bare subject and the complete subject. The first one is done for you.

- (a) A bundle of papers fell off the desk.

bare subject: bundle

complete subject: A bundle of papers

- (b) The heavy load was delivered.

bare subject: _____

complete subject: _____

- (c) The loud clap of thunder was heard for miles.

bare subject: _____

complete subject: _____

- (d) Many elderly people live in nursing homes.

bare subject: _____

complete subject: _____

- (e) Each of the students writes an exam first.

bare subject: _____

complete subject: _____

2. In each of the following sentences, identify the bare predicate and the complete predicate. The first one is done for you.

- (a) The wind whipped through the tunnel.

bare predicate: whipped

complete predicate: whipped through the tunnel

- (b) She scored extremely high.

bare predicate: _____

complete predicate: _____

- (c) The plane landed ten minutes late.

bare predicate: _____

complete predicate: _____

- (d) Children rode sleds down the hill.

bare predicate: _____

complete predicate: _____

- (e) An uncle of mine lives in Vancouver.

bare predicate: _____

complete predicate: _____

3. (a) Write a sentence containing a compound subject.

- (b) Write a sentence containing a compound predicate.

Principal and Subordinate Clauses

Study pages 63-64 in your *Language Arts Handbook* and complete Exercise 2. Remember clauses must contain a **subject** and **predicate**.

EXERCISE 2

1. Add subordinate clauses to the following principal clauses. The first one is done for you as an example.

- (a) Martha cleaned the carrots after she picked them.

- (b) Susan left _____

- (c) The children slept _____

(d) The boy _____
_____ worked very hard.

(e) _____
_____, the cars stopped suddenly.

2. Add principal clauses to the following to make complete sentences. The first one is done for you as an example.

(a) since I joined the club
The membership increased since I joined the club.

(b) who are retired

(c) that we delivered

(d) when winter begins

3. In the following sentences find the principal and subordinate clauses and write them in the spaces provided. The first one is done for you as an example.

(a) We helped a man who had lost his glasses.

principal clause: We helped a man

subordinate clause: who had lost his glasses.

(b) Please turn the lights out when you leave.

principal clause: _____

subordinate clause: _____

(c) Here is a suit that looks warm.

principal clause: _____

subordinate clause: _____

(d) The runners started when the gun sounded.

principal clause: _____

subordinate clause: _____

(e) Dogs usually do not bite, unless they are provoked.

principal clause: _____

subordinate clause: _____

4. Write four sentences of your own, each containing a principal clause and a subordinate clause. Underline the principal clause **once**, and the subordinate clause **twice**. Try to use a different subordinating conjunction in each sentence (see page 61 of your *Language Arts Handbook*). The first one is done for you.

(a) The boy cried when his balloon broke.

(b) _____

(c) _____

(d) _____

(e) _____

Positioning of Subordinate Clauses

The position of the subordinate clause may vary within the sentence. Frequently, the subordinate clause follows the principal clause:

Linda could not go dancing *because she hurt her leg*.

Jerry had a feeling *that he was being followed*.

The subordinate clause may, however, precede the principal clause:

If the roads are not too muddy, we shall get home in forty minutes.

When I save enough money, I will take a vacation.

The subordinate clause may even interrupt the principal clause:

The boy *who broke the window* was arrested.

Linda, *who is her cousin*, went to Europe with her family.

EXERCISE 3

Identify the principal and subordinate clauses in the following complex sentences. The first one is done for you as an example. (Remember: the subordinate clause begins with a relative pronoun or subordinating conjunction.)

1. I chose this novel because she suggested it.

principal clause: *I chose this novel*

subordinate clause: *because she suggested it.*

2. We like people who are friendly.

principal clause: _____

subordinate clause: _____

3. The flowers which you picked are marigolds.

principal clause: _____

subordinate clause: _____

4. While he slept, his horse ran away.

principal clause: _____

subordinate clause: _____

5. I shall tell you when it is time.

principal clause: _____

subordinate clause: _____

6. As he boarded the train, he saw an old man who watched him intensely.

principal clause: _____

subordinate clause #1: _____

subordinate clause #2: _____

Incomplete Sentences (Fragments)

When people are speaking face-to-face, they often express only part of the sentence. Consider the following conversation.



Jake: Nice day.

Sam: Yeah. Good day for jogging.

Jake: You a jogger?

Sam: Uh-uh. Jog 5 km a day.

Jake: Even in the rain?

Sam: Yeah. Keeps me in condition.

Jake: Must be nice to have the energy.

Notice that the subject is often omitted. For example, Sam says, "Jog 5 km a day." The subject, "I," is understood. What he means is "I jog 5 km a day."

Sometimes the verb is omitted. For example, Jake says, "You a jogger?" What he means is "Are you a jogger?" The verb, "are," is understood.

Sometimes both the subject and the verb are omitted. Only the object is stated. For example, Jake says, "Nice day." He means "It is a nice day."

While it is acceptable to use fragments in casual oral conversations and in written dialogue, it is unacceptable in formal conversations and in most written work. It is, therefore, important that you are able to distinguish between a complete and an incomplete sentence, and that you are able to correct sentence fragments.

Sentence fragments can be corrected in many different ways. Sometimes you can add more information in front of the fragment. At other times more details would fit more clearly at the end of the fragment.

Study the following example in which the fragment has been corrected.

Fragment: Because the job was finished.

Corrected Sentence: The workers went home because the job was finished.

Corrected Sentence: Because the job was finished, the workers went home.

Remember to correct any sentence fragments in your writing and to use variety in your sentences.

For further information on incomplete sentences (sentence fragments) see pages 84-85 in the *Language Arts Handbook*.

EXERCISE 4

1. Decide which of the following sentences are complete and which are not. Write "complete" or "fragment" in the blank.

- _____ (a) Coming home.
- _____ (b) The students work diligently.
- _____ (c) Singing in the choir.
- _____ (d) Having no luck fishing.
- _____ (e) Cats meow loudly.
- _____ (f) When the family was hungry.
- _____ (g) Planning the party, they were anxious.

2. Correct the following fragments. Try to use variety in the sentences you correct.

- (a) When the story was finished.

- (b) In the evening.

- (c) All the animals in the field.

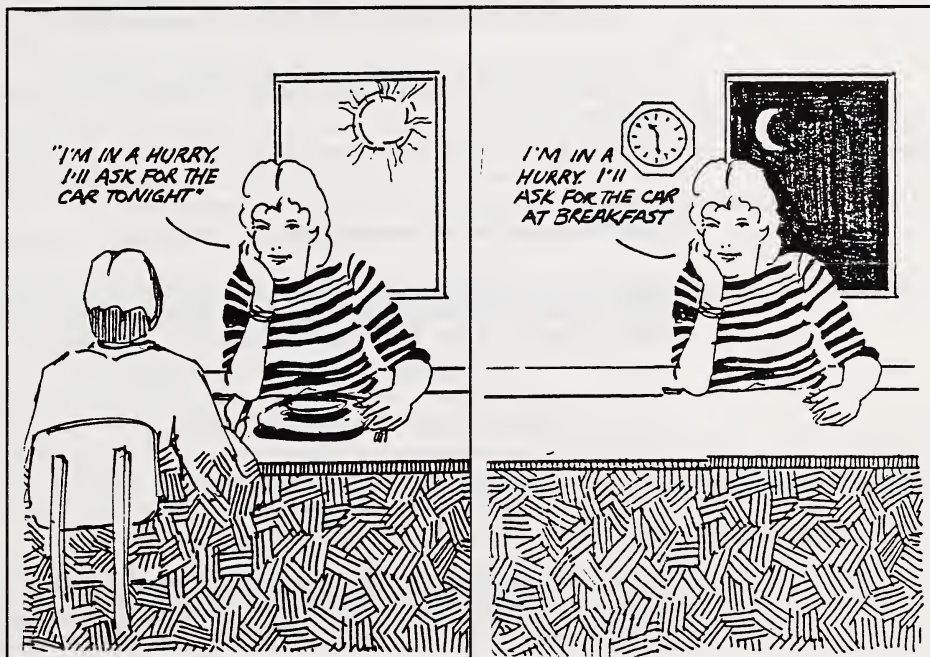
- (d) After the lightning storm.

- (e) Serious students in class.

Run-On Sentences

Often when speakers or writers are in a hurry, they allow their ideas to run together. This can present a barrier to communication. Study the following example.

Run-on sentence: Tom was in a hurry at breakfast he planned to ask for the car.



Was Tom in a hurry at breakfast or did he plan to ask for the car at breakfast? It is not clear, is it?

Possible Correction: Tom was in a hurry at breakfast. He planned to ask for the car.

Possible Correction: Tom was in a hurry. At breakfast he planned to ask for the car.

Many students make the mistake of joining a number of ideas with a series of and's.

Tom was in a hurry and he planned to ask for the car and the school bus came and he forgot and so he did not get the car for his date and his girlfriend was angry.

This is annoying to the receiver, and therefore takes away from the message.

For more information on run-on sentences, see pages 85-86 of the *Language Arts Handbook*.

EXERCISE 5

Rewrite each of the following run-on sentences, eliminating the errors.

1. The sewing machine took many years to perfect it is not a simple tool.

2. Fast drivers can appear from nowhere driving on the highway you must be careful.

3. Father began to give us a lecture on proper behavior and I looked at my brother and he looked at me and I poked him and he giggled.

4. Our class decided we would have liked to put on a play but it was too hard finding one we liked so one of the boys was asked for a suggestion and he said everyone should write down the name of the play he liked.

Incorrect Arrangement of Words in Sentences

Sometimes the arrangement of words in sentences can cause confusion and be a barrier to communication.

Consider the following sentence.

Mr. Robinson is planning a trip to Edmonton to see Mr. Kanna because he needs help choosing a computer system for his office.

Does Mr. Robinson or Mr. Kanna need the help?

You can make the meaning clearer by making the antecedent of the pronouns "he" and "his" clear. Here are two possible corrections. Note the different meanings!

1. Mr. Kanna in Edmonton needs help in choosing a computer system for his office. Mr. Robinson is going there to help him.
2. Mr. Robinson needs help in choosing a computer system. He is planning to go to Edmonton to get help from Mr. Kanna.

Now consider the following sentence.

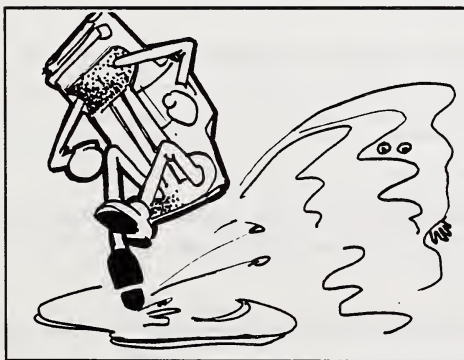
Judy reported on the fair last Saturday.

Did the fair take place on Saturday, or did Judy give the report on Saturday?

If the adverb expander is meant to refer to the whole sentence, put it first.

Last Saturday Judy reported on the fair.

Finally consider this sentence.



Walking down the street, the car splashed me.

Can a car walk down the street? No. The sentence should read:

Walking down the street, I was splashed by the car.

For clear and accurate writing, modifiers must be placed as close as possible to the words they are intended to modify.

Read the section on awkward sentences on page 86 and the sections on adverb expanders and dangling participles on page 89 of the *Language Arts Handbook*. Then do the following exercises.

EXERCISE 6

Rewrite each of the following sentences to show two different meanings. The first one has been done for you as an example.

1. The boy stared at the dog, but he did not move. (Who did not move?)

Meaning #1:

The dog did not move although the boy stared at him.

Meaning #2:

The boy did not move, but he stared at the dog.

2. Before the children listen to the singers, they will be in the cafeteria. (Who is in the cafeteria?)

Meaning #1:

Meaning #2:

3. Jack watched Joseph playing his video game. (Whose video game was it?)

Meaning #1:

Meaning #2:

4. I sold the car on the corner. (Who or what was on the corner?)

Meaning #1:

Meaning #2:

EXERCISE 7

Rewrite the following sentences and place the modifiers closer to the words they are intended to modify.

1. At the age of four my parents took me to a circus.

2. I found a dollar walking along the street.

3. The bicycle belongs to the girl with the white wheels.

4. The dog was barking at the lady chained to the fence.

5. The wolf was shot by my brother killing our sheep.

Punctuation in Sentences

When trying to understand your writing, readers do not have the sound of your voice as a clue to your meaning. In order to make your meaning you must, therefore, be careful to punctuate your sentences correctly. Incorrect punctuation can be a barrier to communication.



Consider the following sentence.

While Mom put the food on Dad set the table.

If you do not pause in the correct spot, you might think that Mom put the food on Dad! To avoid this confusion the writer should have inserted a comma after "on."

While Mom put the food on, Dad set the table.

The following sentence could also be confusing.

The girls picked up the pencils and the boys carried the books.

By adding punctuation, you can make it clear that the girls did not pick up the boys as well as the pencils:

The girls picked up the pencils, and the boys carried the books.

Conversations would be confusing without the use of punctuation. For example, examine the following sentence.

George shot back Tom it is a mystery.

It is unclear whether Tom or George is talking, isn't it? Adding punctuation clears up the confusion.

"George," shot back Tom, "it is a mystery."

George shot back, "Tom, it is a mystery."

Pages 92-102 in the *Language Arts Handbook* give the rules for punctuation. These rules are summarized on pages 102-104. Study these rules. Then do the following exercise.

EXERCISE 8

Rewrite the following sentences putting in the necessary punctuation marks.

1. I don't know Ray replied Joan.

2. The snow fell all through the night and the next day the roads were treacherous.

3. When you see the church turn right.

4. Mary said Anna come home.

5. After father had eaten the children said that they were hungry.

6. Because some boards were falling off the neighbours hated the building.

Summary: Writing Good Sentences

In this lesson you have studied the terms used to describe the parts of sentences and how to identify those sentence parts. You have also studied some common errors in sentence construction and how they can be corrected. you should now be prepared to watch for these sentence errors, avoid them in your writing, or correct them as you come across them in your proofreading.

If you have any questions for your teacher about sentences or sentence errors, now is a good time to ask them. Space is provided below for this purpose.

Journal Writing Hints

For the journal page in this lesson you may wish to write about one of the ideas on page 111 of the *Language Arts Handbook*. Be sure to use effective sentences.

END OF LESSON 5

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

LESSON RECORD FORM

0801 Language Arts 8
Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

EFFECTIVE PARAGRAPHS

Creating a Context: Communicating Messages about the World



As a human being you must receive, process and communicate messages about yourself and the outside world. You use your five senses (sight, hearing, touch, taste and smell) to gather information about the world which you organize in your mind or imagination. Once the information you have gathered is organized by you in some meaningful way, you may wish or need to communicate some information of your own to other people in the world. You may choose to communicate your messages to other people by making gestures, touching, making sounds (speaking), or making visual images for the other person to see or read.

One of the most effective means of communicating messages which we have in our culture is our writing system. Writing is effective because a single person's message can be preserved for hundreds and thousands of years and can be read by hundreds, thousands, even millions of people. In this way, useful ideas are preserved for

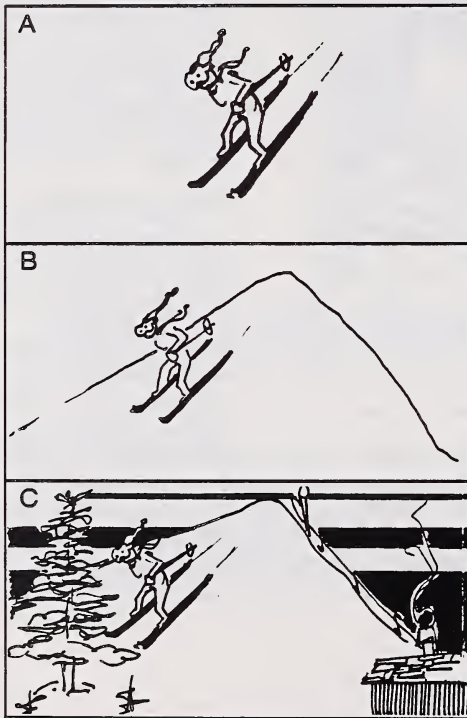
future generations who can then build new ideas from old ones. Writing is also an effective method of recording your personal observations, feelings, and thoughts about the world which can then be shared with if you so desire. Written messages can be sent over long distances between people who otherwise may be unable to communicate with each other. Written communication can also be revised, corrected, and made clearer before it is presented to readers.

Structuring Written Messages: Paragraphing

Certain rules need to be followed if your written messages are going to be most effective. Words should be spelled correctly and arranged in meaningful sentences so they can be understood by the reader. Punctuation marks are needed to show where pauses are appropriate and where sentences begin and end.

In the same way that words must be grouped into sentences, sentences must be grouped into paragraphs to form meaningful groups of ideas. The words of each sentence should all work together to communicate one idea. The sentences in a paragraph should also work together to communicate a group of ideas that are related to each other. The central idea of a paragraph is often stated in a single sentence which is called the *topic sentence* since it contains the central focus or topic of the entire paragraph. Many paragraphs use *concluding sentences* which sum up the ideas of the other sentences in the paragraph. The sentences which develop or add details to the main idea of the paragraph are called *developing sentences*.

Since you want to use writing as a means of communicating your ideas or pictures of the world, try to imagine each written paragraph as a picture. The topic sentence or main idea of your paragraph is similar to the main subject of a picture. The developing sentences would be the details and background of the picture. The concluding sentence would be the overall summary of what is seen as a whole. Look closely at the following series of illustrations.



The topic or subject of picture A would obviously be the skier, but you have no developing details to tell you about the skier. In picture B a little more information is given from which you could begin to develop a more complete and detailed picture such as that shown in picture C. Picture C communicates an entire group of ideas that are related to the topic (the skier) and which could also be communicated in paragraph form instead of pictorial (picture) form.

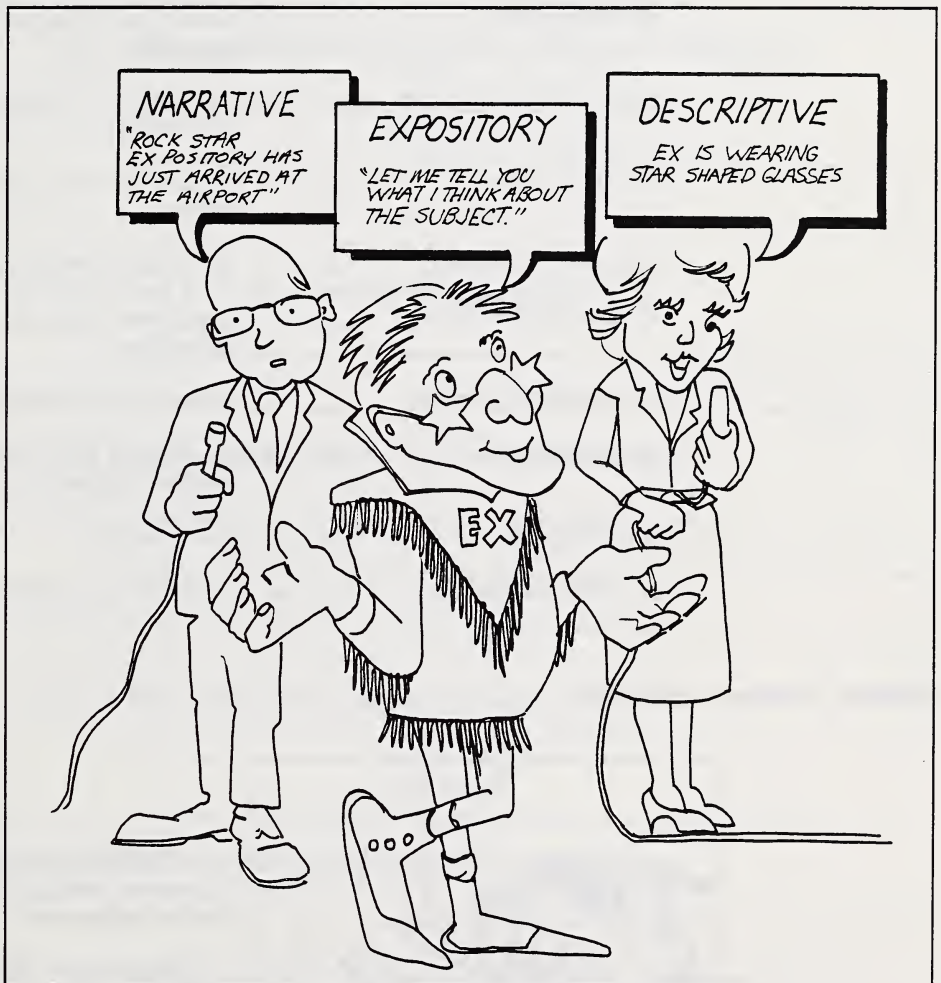
For example:

One fateful day I went on a skiing trip. Since I enjoy the thrill of downhill skiing I decided to go to the mountains. I arrived at the ski resort, got my gear ready, put on my toque, and took the chair lift to the top of the mountain. There wasn't a cloud in the sky as I began to ski down the steep slope with the cool wind billowing against my clothing. Suddenly, out of nowhere it seemed, a tree appeared before me and I knew I was going to crash!

The first sentence in this paragraph, "One fateful day I went on a skiing trip," is the topic sentence which states the main idea of the entire paragraph. The concluding sentence, which begins "Suddenly, out of nowhere..." sums up the outcome of the supporting details which are listed in the developing sentences.

Writing Paragraphs: Narrative, Descriptive and Expository Writing

There are three main types of written communication. These are narrative, descriptive and expository writing. Narrative writing tells a story; descriptive writing describes people, places and things; expository writing expresses an opinion or explains how to do something. The following illustration should help you to understand these three types of communication a little better.

**Characteristics of Good Paragraphs**

To learn about characteristics of good paragraphs, study pages 121-127 in your *Language Arts Handbook* carefully and complete the following exercise.

EXERCISE 1

Match each term in column A with its corresponding definition or explanation in column B by placing the letter of the term in the appropriate blank.

Column A**Column B**

- | | | |
|-------------------------|-------|---|
| (a) unity | _____ | 1. creates a mental picture for the sender |
| (b) coherence | _____ | 2. should be supported by facts and logical argument |
| (c) chronological order | _____ | 3. requires good organization and clear description |
| (d) place order | _____ | 4. is used to state opinions, persuade, or inform |
| (e) narrative writing | _____ | 5. the order in which events occur in time |
| (f) descriptive writing | _____ | 6. is achieved when all sentences state the main idea |
| (g) expository writing | _____ | 7. states the main idea of a paragraph |
| (h) comparison | _____ | 8. is achieved when sentences are linked together logically |
| (i) persuasion | _____ | 9. tells a story |
| (j) topic sentence | _____ | 10. the order in which things are seen |

Reading: "Dealing with Death"

"Dealing with Death" is a piece of expository writing. It contains facts and logical arguments.

Turn to page 16 of *Contexts Reading Skills Two* and read "Dealing with Death," paying particular attention to the paragraph structure.

Understanding the Structure**EXERCISE 2**

1. (a) What is the topic sentence in paragraph 1?

- (b) What supporting details does the author give in paragraph 1?

2. (a) What is the topic sentence in paragraph 2?

- (b) What supporting details are given in paragraph 2?

3. (a) What is the topic sentence in paragraph 8?

- (b) What supporting details are given in paragraph 8?

Reading: "Last Cover"

You will now read a story written by a professional writer, Paul Annixter, who has had over 500 stories published in magazines and anthologies.

Since "Last Cover" tells a story, it would be considered a piece of *narrative* writing although the story also contains *descriptive* writing and *dialogue*.

Read "Last Cover" in your *Contexts Anthology Two* text on page 99-105 then complete the following exercises.

Descriptive Paragraphs**EXERCISE 3**

Reread this paragraph from the story. Then answer the questions below. Notice how the author has used specific descriptive words and details to create this scene.

It was Colin who felt out the stretch of woods where Bandit had his den, who found the first slim, small fox-print in the damp earth. And then, on an afternoon in March, we saw him. I remember the day well, the racing clouds, the wind rattling the tops of the pine trees and swaying the Spanish moss. Bandit had just come out of a clump of laurel; in the maze of leaves behind him we caught a glimpse of a slim red vixen, so we knew he had found a mate. She melted from sight like a shadow, but Bandit turned to watch us, his mouth open, his tongue lolling as he smiled his old foxy smile. On his thin chops, I saw a telltale chicken feather.

1. (a) If you were to draw or paint the scene described above, what person or thing would you make most important in your picture?

- (b) What details of the landscape would you want to include?

2. Which words or phrases are most effective in making the scene come alive in your mind? Why does each word or phrase appeal to you?

Word or phrase	Why it appeals to me

3. Paul Annixter uses a variety of sentence lengths and types in this paragraph.

(a) Why do you think he made sentence 2 so short?

(b) Which two sentences **do not** begin with the subject of the sentence? Write the first three words of each (Information on subjects can be found on pages 44 and 62 of your *Language Arts Handbook*.)

(1)

(2)

Optional Viewing Activity

Those students who have requested and received the optional video cassette which accompanies this course should view the program "IN OTHER WORDS: Building on Your Work" now.

The Writing Process

A good piece of writing which communicates its message clearly to the reader often requires much thought and reworking even after the first draft of the work is put on paper. As a writer you need to ask yourself if your written work is getting your message through to the reader effectively. Serious writers (and students) must work hard to make their work as good as it can be!

Turn to Part Three in the *Language Arts Handbook* and read pages 112 and 137-148. Pay particular attention to the description of the writing process described on page 112.

It is important to realize that the steps in the writing process do not always take the same length of time. For example, if you know a great deal about your topic, you will not need to spend as much time gathering information as if you knew little about the topic.

EXERCISE 4

Describe the writing process in your own words.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

EXERCISE 5

1. Choose **one** of the following activities.

(a) Sketch a wild animal that you have seen. Then try to bring it alive for your readers in a descriptive paragraph.

OR

(b) Find a photograph of a wild animal in a magazine or newspaper. Then try to bring it alive in a descriptive paragraph.

2. If you chose part (a), do your sketch in this space.

If you chose part (b), attach your photograph here or enclose it with your lesson.



This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

4. Use the space below to write the first draft of your descriptive paragraph. (Use looseleaf pages if you need more space.)

The following tips will help you write a good descriptive paragraph:

- Choose an interesting topic sentence.
- Select a focus of interest in your scene.
- Appeal to more than one of the senses (sight, hearing, touch, smell, taste).
- Choose unusual and effective words.
- Use a variety of sentence lengths and types.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Listening: "The Movies Come to Gull Point"¹

The story you are about to listen to was written by Will R. Bird, a Canadian author who was born in Halifax, Nova Scotia in the year 1891. He has written hundreds of published short stories.

Listen now to selection "The Movies Come to Gull Point" on the cassette tape which accompanies this course. Follow along in your *Contexts Anthology Two* text (pages 127-133) as you listen.

Paragraph Structure in Stories

Read the following passage from the story. Notice that this short passage has five paragraphs.

The light spread over the hills and reached the sleeping houses. It found iced places in the hollows and they glittered like jewels. [1]

They dragged the dory to its landing, and stood away from it. Ben was bruised and stiff. Matthew had lost a mitten and each was conscious of clothing damp with spray. [2]

"We're back," said Simon tersely, "but it were worth it." [3]

"Sure," agreed Berry, yawning mightily. "That girl were a prime one." [4]

"It must be great," said Matthew, "to live where you kin see won'erful sights all the time." [5]

Paragraph #2 (a narrative paragraph) tells about a small piece of action in the story.

Paragraph #1 (a descriptive paragraph) describes a scene in the story.

Paragraphs 3, 4, and 5 (dialogue paragraphs) are speeches. Notice how a new paragraph is used for each new speaker.

¹ McGraw-Hill Ryerson Limited for the story *The Movies Come to Gull Point* by Will R. Bird from *SUNRISE FOR PETER AND OTHER STORIES*. Reproduced onto audio cassette by permission of McGraw-Hill Ryerson Limited.

EXERCISE 6

1. Insert the paragraph symbol (§) to mark where each new paragraph should begin in the following passage. The first one is done for you.

§ The wind caught Mr. Botibol full in the face as he stepped out onto the open deck. He staggered and grabbed hold of the rail and held on tight with both hands, and he stood there looking out over the darkening sea where the great waves were welling up high and white horses were riding against the wind. "Pretty bad out there, wasn't it, sir?" the elevator man said on the way down. Mr. Botibol was combing his hair back into place with a small red comb. "Do you think we've slackened speed at all on account of the weather?" he asked. "Oh, my word, yes sir. You got to slacken off speed in weather like this or you'll be throwing the passengers all over the ship." Down in the smoking room people were already gathering for the auction. They were grouping themselves politely around the various tables, the men a little stiff in their dinner jackets, a little pink and overshaven and stiff beside their cool, white-armed women.

(Adapted from "Dip in the Pool" by Roald Dahl)

2. On the lines below, write the first few words of a narrative paragraph, a descriptive paragraph, and a dialogue paragraph from the passage above.

Narrative paragraph: _____

Descriptive paragraph: _____

Dialogue paragraph: _____

Writing Dialogue in Stories: Paragraphing and Punctuation

When writing a dialogue or conversation between two or more characters in a story, quotation marks are generally used to indicate the exact words of each speaker. *Tag-phrases* are often used in addition to the spoken or quoted words to help identify the speaker or specify how the words are spoken. As you already know, the way something is said is often as important as the words themselves.

Study the example of story dialogue which follows, taken from the story "The Movies Come to Gull Point."

Notice how each speaker's exact words are enclosed with quotation marks. A new paragraph is begun every time the speaker changes.

"Ho, Willyum," shouted Berry as a man passed the open door. "Don't rush yourself. What's the word down along?"

Tag-phrases are often used to identify each speaker.

The man came back and peered at them. "Not much new," he said. "They're havin' movin' pictures..."

"Movin'!" Berry's mouth fell open. "How?"

A period is placed inside the quotation marks at the end of a spoken sentence **not** followed by a tag phrase.

"The man's got a machine'n engine to drive her. He's over't Gull Point tonight givin' a showin'."

Sometimes a tag-phrase is not necessary. (It is obvious that William is speaking these words.)

"Over't Gull Point!" Berry rose from his bench, his red face glowing. "Simon, let's go over?"

If the speaker's words form a question, the question mark is placed within the quotation marks. The same applies for exclamations.

"What's he chargin'?" asked Simon.

"Twenty-five cents, but he's got good pictures. There's one..."

A comma is placed inside the quotation mark at the end of a spoken sentence **followed** by a tag phrase.

"Don't tell us," blurted Matthew. "That would spoil it. What say we go, Simon?" He had a solemn face, like Ben, but his eyes were bright.

Simon left his bench and went outside. The others followed him and they stood, gazing at the sea.

The ice was breaking up. The warm sun had been aided by a strong wind of land and a lane of black water was steadily widening along the foot of the cliffs, while smaller leads angled in all directions, opening as the pack surged and loosened. Southward, toward Gull Point, there seemed plenty of open sea.

"Risky," pronounced Simon.

Sometimes the tag-phrase interrupts the spoken words. Note how it is punctuated in this case.

"Chancy," agreed Berry, "but not too much."

"Wind's favourin' too," added Matthew.

EXERCISE 7

Read the following story excerpt, also taken from "The Movies Come to Gull Point," very carefully. Some of the punctuation marks have been removed. Following the rules you learned above, insert the missing punctuation marks in their proper place.

There was a slow, shrill screaming of the ice. Floes and pans were grinding together; the harsh noises never stilled.

Ben looked up. There were no clouds and the sky was a blue that seemed to reflect the endless ice.

Looks fairish weather he said but it's comin' tonight

You boys got money asked Simon

They shook their heads and Berry grinned.

That makes a dollar Simon said gravely That's a lot of money

Dialect

The characters in the story, "The Movies Come to Gull Point," speak a dialect of English common to Easterners who live near the sea. The term *dialect* refers to a speech pattern particular to a certain geographical area. Writers often use dialect in stories to create a folksy atmosphere and add local colour to their stories.

EXERCISE 8

Explain the meaning of the words in bold type.

1. "What's the word **down along**?" (page 127)

2. "Wind's **favourin'** too." (page 128)

3. "Looks **fairish** weather, he said, "but **it's comin'** tonight." (page 128)

fairish: _____

it's comin': _____

4. "**She's started to fog**," he shouted. "**She's a bank** now." (page 129)

She's started to fog: _____

She's a bank: _____

5. "**She's come behind the same**," yelled Ben. (page 129)

6. "Watch out!" Simon's voice rose above the tumult like a cracking whip. "**She's breakin'**," (page 130)

7. "I'll git a **rig** for him to put on and his'll dry while we're gone." (page 131)

- 8. "Keep shut," ordered Simon in a sibilant whisper. (page 131)

- 9. "She's won'erful sharp in steerin'," responded Simon. (page 131)

- 10. "We've got a mortal sight of work to do, gettin' ready to fish." (page 132)

- 11. "That girl were a prime one." (page 133)

- 12. "It's for nothin' but pleasurin'..." (page 133)

Journal Writing Hint

The compositions you read in this lesson dealt with death, hunting, and movies. Perhaps as you read these selections, you remembered a similar experience. You may wish to write about one of these experiences on the journal page for this lesson.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please mail this page with your lesson.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial matters. The text suggests that organizations should implement robust systems to track income, expenses, and assets, ensuring that all data is up-to-date and easily accessible.

2. The second part of the document addresses the challenges of data management in a rapidly changing environment. It highlights the need for flexible and scalable solutions that can adapt to new technologies and evolving business requirements. The author argues that investing in modern data infrastructure is crucial for long-term success, as it enables organizations to harness the power of big data and analytics for informed decision-making.

3. The third part of the document focuses on the role of leadership in driving organizational change. It stresses that effective leaders must communicate a clear vision and inspire their teams to embrace new initiatives. The text provides practical advice on how to foster a culture of innovation and collaboration, where employees feel empowered to contribute their ideas and skills to the organization's growth.

4. The fourth part of the document explores the impact of external factors on organizational performance. It discusses how economic conditions, market trends, and regulatory changes can influence a company's operations and financial health. The author advises organizations to stay vigilant and proactive, regularly assessing their external environment and adjusting their strategies accordingly to maintain a competitive edge.

5. The fifth part of the document concludes by summarizing the key points discussed and offering final thoughts on the future of business. It reiterates the importance of continuous learning and improvement, encouraging organizations to stay open to new ideas and technologies. The author expresses optimism about the potential for growth and innovation, provided that organizations are committed to excellence and adaptability.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE INDIVIDUAL AND CHANGE

Introducing the Theme: Identity



Lessons 7, 8 and 9 form a unit around literature selections with the theme of "Identity."

The selections and accompanying language activities in this unit explore different aspects of human identity: the ways in which people think, feel, and act, both as individuals and in relation to one another.

Creating a Context: The Individual and Change



Think about the following basic questions about your identity. Who am I? What do I really look like? To whom am I important? Who and what is important to me? Where do I fit in (at home, at school, in the community)?

Your reactions to the above questions will be different than others. Your heredity (the qualities you inherit from your parents) and your environment (the experiences you gain from the people you have met and the things you have done) create you, a unique person with your own separate identity.

Think about how you have changed. Ask your parents, relatives and friends to recall details about you when you were younger. Then fill in the following blanks.

When I was 2, I _____

When I was 10, I _____

Now, I _____

Using the above details, write a paragraph or a poem about yourself and how you have changed.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Reading: "Youth Hot Line"

As young people grow and develop, changes often occur which may cause problems.

Turn to page 4 of *Contexts Reading Skills Two* and read "Youth Hot Line" on pages 4-6. Then answer the following questions in **complete sentences**.

Responding Personally**EXERCISE 1**

1. Would you ever write a letter to a columnist for advice? Why or why not?

2. Do you think the answers to the letters in "Youth Hot Line" are helpful? Why or why not?

3. Choose one of the following opinions expressed by the advisors. Explain why you agree or disagree. Support your answer with an example from your own experience.

- (a) "It's natural for kids to be cruel and cliquish (stick to their own group)."
- (b) "Lying only complicates things."

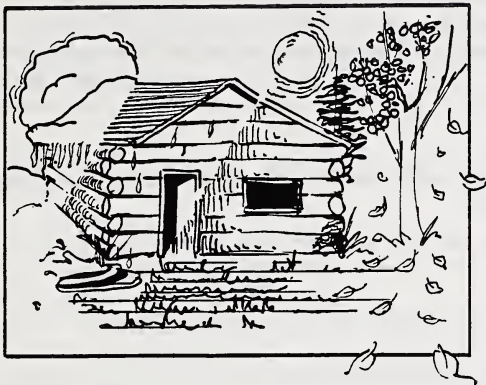
[illegible]

1. In the space provided below write a letter to either *Dr. Cotter* or *Mr. Vichert* describing a real or imaginary problem you may have. (Note: Use proper letter format for your letter. You may need to review pages 113-114 and 118-119 of the *Language Arts Handbook*.)

2. Now pretend you are Dr. Cotter or Mr. Vichert and respond to your first letter. Use the space provided below. (Note: Use the proper letter format for your letter. You may need to review pages 113-114 and 118-119 of the *Language Arts Handbook*.)

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

Reading: "Change"



Turn to page 2 of *Contexts Anthology Two* and read the poem "Change" by Charlotte Zolotow. Then answer the following questions in **complete sentences**.

Thinking About the Poem

EXERCISE 3

1. Do you think that you could be the "I" in this poem? Why or why not?

2. Do you think the poet seems to prefer any one season to another? Yes or no? Why do you think so?

3. Do you think the poet is sad, happy or just thoughtful? Why?

4. In what way do you think the poet might have changed?

5. During which season do you think the poet noticed the change in herself? What clue do you have?

6. Why do you think spring "whispers" in the night?

7. (a) Why does the poet use the present tense (hangs, comes, clings) throughout the poem?

- (b) What is she saying about the future?

Imagery

Imagery is the skillful use of words to create a picture in the reader's mind. Images generally appeals to some of the five senses. For a further understanding of imagery, see pages 158-159 of the *Language Arts Handbook*. Then answer the following exercise in **complete sentences**.

EXERCISE 4

1. Of what does the image of summer ("hangs heavy and sweet with sunlight") make you think?

2. To what does "showering gold and crimson" refer?

3. Of what does the image for winter ("clings clean and cold and white") make you think?

4. (a) Why do you think the poet describes spring's arrival as being "...like a whisper in the dark night"?

- (b) How is this image different from the images of the other three seasons?

5. Choose any image the author has created and tell which one of the five senses (sight, touch, hearing, taste, smell) she appeals to

image: _____

sense: _____

Reading: "The Friday Everything Changed"



There are many reasons why things change. One of the causes of change can simply be someone asking "Why?" If this "why question" gets people to think and then react differently, a change takes place.

The story you are about to read takes place in a one-room rural elementary school in the early 1950's. When Alma asks one unthinkable question, "Why can't girls go for the water, too?", a change begins to take place.

Turn to page 3 of *Contexts Anthology Two* and read "The Friday Everything Changed" and answer the following questions in **complete sentences**.

Responding Personally**EXERCISE 5**

1. Did you expect the story to end the way it did? Why or why not?

2. Were you pleased about the way the story ended? Why or why not?

3. Who do you think is the hero of the story? Why?

4. If you had been the teacher, would you have handled the situation differently?
If so, how?

Making inferences

To think critically about what you have read, often you will have to draw your own conclusions from not only what the author states directly, but also from what the author suggests or hints at. This "reading between the lines" helps readers to understand a story better. For example, if someone "glares" at you, obviously that person is angry or annoyed with you. If someone smiles, you can infer that the person is happy.

EXERCISE 6

Answer the following questions in complete sentences.

1. How did Miss Ralston show that she believed the old saying, "actions speak louder than words"?

2. Why do you think the girls had always accepted their minor role in the softball game?

3. If Miss Ralston knew the boys were tormenting the girls all week, why didn't she try to help the girls?

4. Do you think Alma's cousin Arnold was telling the truth when he said that carrying the water wasn't much fun? Why or why not?

5. Why did Miss Ralston just say, "School's in," and then walk towards the school after hitting her home run into the ox pasture?

6. What change do you think will occur in the school?

Compound Sentences

A writer makes a compound sentence by combining two or more simple sentences.

The little kids would put on their Junior Red Cross pins **and** the big kids would start elbowing down the aisles to the book cupboard.

The word *and* links two simple sentences. Each simple sentence, when it is part of a compound sentence, is called a *clause*. Clauses can be joined by one of the four main coordinating conjunctions—*and*, *but*, *or*, *nor*.

Read pages 60 and 81 of the *Language Arts Handbook* for more information on compound sentences and coordinating conjunctions.

EXERCISE 7

Make compound sentences by combining the pairs of simple sentences below. Use **and**, **but**, **or** or **nor**.

1. She was strict. She was never really mean like some of the teachers we'd had.

2. A silence fell over the room. In the silence everyone looked at the teacher.

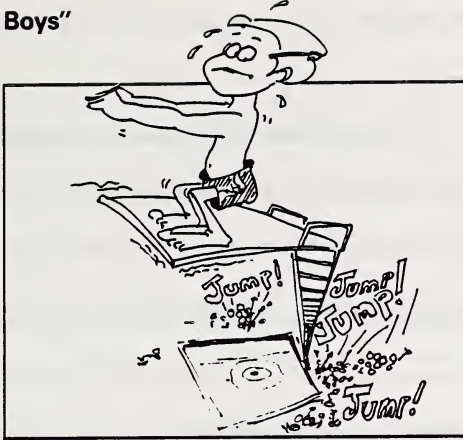
3. For a while there had even been some talk of digging a well. In the end we got a big, shiny galvanized water bucket and permission to use the railway station pump.

4. "They need us to field. Besides, they kind of like to have us out there looking at them."

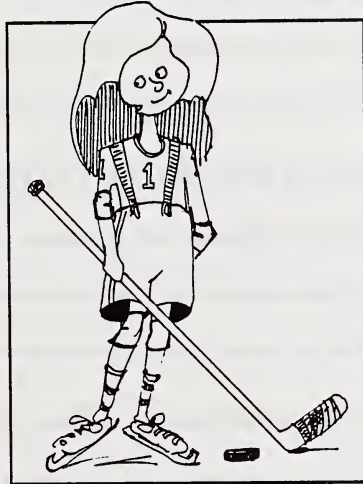
5. She swept her hand over the top of her desk. Tiny dust motes danced in the slanting sun.

6. The boys could let the girls play ball. They could make it difficult for them.

Reading: "Lake of Boys"



Have you ever wondered why we do the things we do? Sometimes we do things because we want to. At other times we do things because other people expect us to. Other people's expectations of us often cause us to act in certain ways whether we want to or not.



Often people "stereotype" or expect us to behave in a certain way because of whom we are. For example, little girls are often expected to be cute and timid; whereas, little boys are expected to be rough and tough. How do you view people who do not conform?

Turn to page 10 in *Contexts Anthology Two* and read the poem, "Lake of Boys," by Raymond Souster. Then answer the following questions in **complete sentences**.

Thinking About What You Have Read

EXERCISE 8

1. Who is speaking in the first sentence of the poem?

2. What does the first line tell you about why she jumped off the bridge?

3. (a) Why did the mother say, "That one will never grow up to be a lady!"?

- (b) Is this an example of stereotyping? Why or why not?

4. Why does the poet (the young boy) think that ladies are forgettable?

5. Why does he say that he will remember that girl for a long time?

Responding Personally

EXERCISE 9

Answer in **complete sentences**.

1. Did you find the poem happy or sad? Why?

2. Do you think the girl's leap was an unusual act? Why or why not?

3. Do you think you would like the girl if you met her? Why or why not?

4. What qualities of character do you think the poet saw in the girl?

Adjectives

An adjective is a word that modifies a noun or pronoun. See pages 53-55 in the *Language Arts Handbook* for a further explanation of adjectives. The different authors in this lesson have used adjectives to help make a clearer description.

EXERCISE 10

Fill in the chart below by writing in the adjectives the authors could have used. The first one is done as an example.

Author's actual adjective	Adjective author could have used	Noun
1. skinny	<u>slender</u>	girl
2. dark	_____	night
3. brown	_____	body
4. cold	_____	weather
5. scarred	_____	desks
6. big	_____	kids
7. shiny	_____	bucket
8. torn	_____	stockings
9. hard	_____	week
10. crazy-high	_____	railing

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Journal Writing Hint

In this lesson you considered the topic, the individual and change. You may wish to write about one of the aspects of this topic on your journal page.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

Please mail this page with your lesson.

Introduction

The purpose of this document is to provide a comprehensive overview of the project's objectives, scope, and timeline. The project aims to develop a new software application that will streamline the workflow of our department and improve efficiency. The scope of the project includes the design, development, testing, and deployment of the application. The timeline for the project is estimated to be 12 weeks, starting from the beginning of the year and ending by the end of the year.

The project is led by the Project Manager, who is responsible for the overall management and coordination of the project. The Project Manager will work closely with the Development Team, who will be responsible for the design and development of the application. The Project Manager will also be responsible for the communication and reporting to the stakeholders.

The project is divided into several phases, including the initial planning phase, the design phase, the development phase, the testing phase, and the deployment phase. Each phase has specific tasks and deliverables that must be completed within the allocated time frame.

The project is subject to a number of risks, including the potential for delays, budget overruns, and changes in requirements. The Project Manager will monitor these risks closely and take appropriate action to mitigate them. The project is also subject to a number of dependencies, including the availability of resources and the timely delivery of inputs from other departments.

The project is expected to deliver a number of benefits, including improved efficiency, reduced costs, and enhanced customer satisfaction. The project is also expected to provide a number of learning opportunities for the project team and the organization as a whole.

The project is a complex and challenging task, but with the right management and coordination, it is expected to be completed successfully. The Project Manager will ensure that the project is managed in a transparent and accountable manner, and that all stakeholders are kept informed of the project's progress.

The project is a key priority for the organization, and it is expected to play a significant role in the organization's success. The Project Manager will ensure that the project is managed in a way that aligns with the organization's strategic goals and objectives.

The project is a testament to the organization's commitment to innovation and excellence. The Project Manager will ensure that the project is managed in a way that reflects the organization's values and culture.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

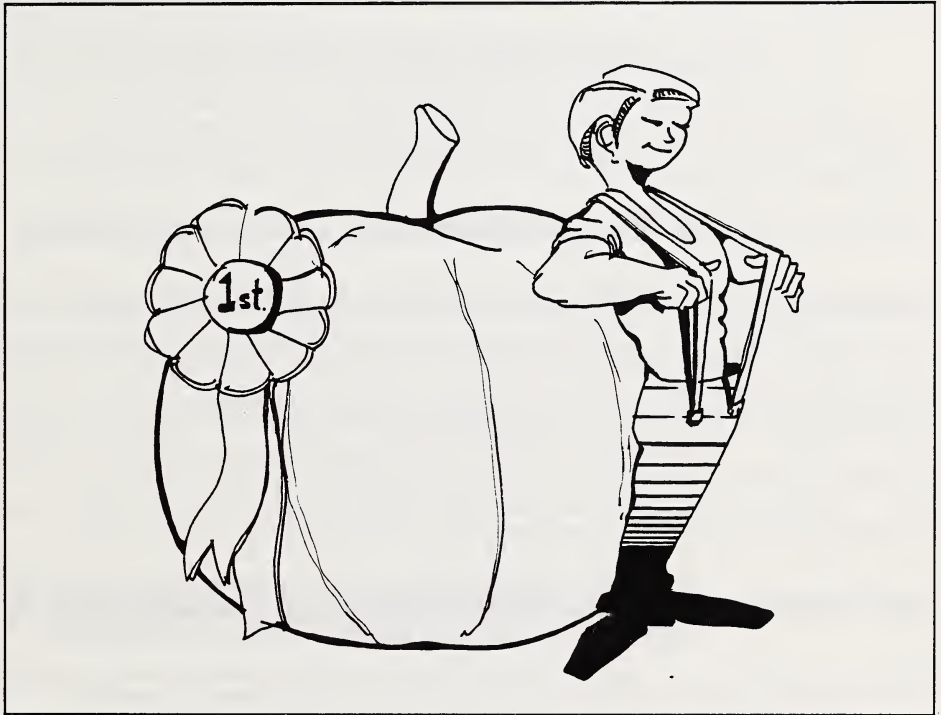
Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE INDIVIDUAL AND DIGNITY

Creating a Context: Dignity

This lesson will centre on the theme *dignity*. Dignity is a feeling of self-worth. All the things that make you feel good about yourself (being successful in a sport, music, hobby, or your work) can add to your dignity.



When something happens to you that takes away some of your dignity, the effect can be hurtful. For example, if your father scolds you in front of your friends, that can hurt your dignity. However, if you tackle the problem, you often become a better person and further enhance your self-worth. Thus you feel much better about yourself.

Reading: "Golden Pants"

The short story you are going to read is about a young boy in Quebec whose dignity suffers because his mother makes him wear a pair of homemade pants. Turn to page 10 of *Contexts Anthology Two* and read "Golden Pants." Then answer the following questions in **complete sentences**.

Responding Personally

EXERCISE 1

1. Did you feel sorry for Roger in this story? Why?

2. Why was Roger embarrassed about wearing the pants?

3. Roger's dignity suffered when he had to wear those pants. If you were Roger, what incident in the story would have bothered you the most? Why?

4. In your opinion, should Roger have refused to go to school wearing the golden pants? Explain your answer.

5. Was the teacher justified in beating Roger? Why or why not?

6. Why did Roger feel slightly guilty about being called a hero by his classmates?

7. Did the teacher do the right thing in allowing Roger to decide whether Henri Lafontaine would get a beating too? Why or why not?

Vocabulary**EXERCISE 2**

Some of the vocabulary in this story is quite difficult. Using a dictionary, write out the correct meaning for each difficult word (in bold) in the following sentences. The first one is done for you as an example.

1. The results proved to be truly **catastrophic**. (page 10)

terrible, utterly horrible

2. They were all slightly **askew** in several details. (page 10)

3. I was at the height of my **excruciating** timidity. (page 10)

4. The parish priest saw in her an **exemplary** mother. (page 11)

5. She was an **inexhaustible** seamstress. (page 11)

6. This would be the **pinnacle** of my humiliation. (page 12)

7. The teacher fixed me with a **withering** look. (page 12)

8. The teacher redoubled his efforts, **flailing** me like a madman. (page 14)

Semicolons

Semicolons link simple sentences (clauses) that are *about the same topic*. Semicolons can be used in place of *and* or *but*.

A semicolon signals a pause that a person would make when speaking. Semicolons can be used in place of *and* or *but*. For more information on the semicolon see page 96 of the *Language Arts Handbook*.

A semicolon has joined the two simple sentences (clauses) in the following sentence:

After supper I had no appetite; I felt as though I had my legs stuck through a couple of feather bolsters.

Notice that the two clauses are related. They are about the same topic (how Roger felt at supper).

EXERCISE 3

Rewrite the following so that these sentences (clauses) are linked by semicolons.

1. First my mother nearly fainted. Then she fixed me with a look that said, "At last! My boy, your great day has come!"

2. Mother mounted guard at the foot of my bed and under her watchful eye I couldn't avoid getting into the golden pants.

3. The ruler sank into the thick plush and thanks to the air cushion it hardly reached my skin.

Listening: "Mother to Son"

One's dignity can be developed in many ways. One of these ways is by "never giving up" as a mother advises her son in the poem, "Mother to Son."

Using the cassette that accompanies this course, listen to the poem, "Mother to Son."¹ You may wish to read the poem as you listen to it. The poem is found on page 15 of *Contexts Anthology Two*. Answer the following questions in **complete sentences**.

Understanding the Poem**EXERCISE 4**

1. What does the title of the poem mean?

2. What do you imagine the mother's life has been like? Why?

¹ Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes. *Mother to Son* taken from *SELECTED POEMS of LANGSTON HUGHES*.

3. What impression do you get of the mother from what she says? Why?

4. The mother is teaching her son "dignity." What is she telling him that should make him feel good about himself?

5. Do you think it really helps young people to cope with life when adults tell how things have been for them? Why or why not?

Metaphors

A metaphor is an imaginative comparison of one thing to another **without** using the words *like* or *as*. For further information on the metaphor see page 160 of the *Language Arts Handbook*. Then answer the following questions in **complete sentences**.

EXERCISE 5

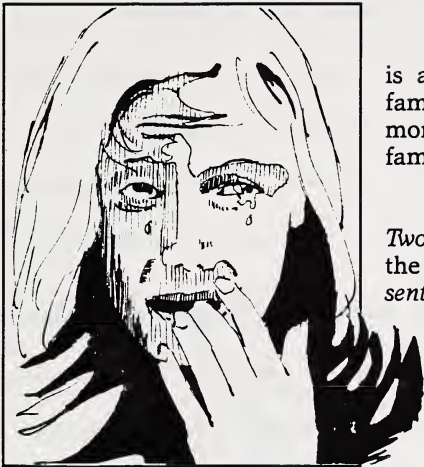
1. The poem consists of one long metaphor for a person's life. What is life compared to?

2. If life were a "crystal stair," what would life be like?

3. What happenings in life do the "tacks," "splinters," "boards torn up" and "places with no carpet" represent?

4. What did the mother mean when she said she was "goin' on in the dark where there ain't been no light"?

Reading: "U is a Part of Us"



The short story you are going to read is about a mother who felt that her family took her for granted. Good old mom was always there. Did the family ever think of her feelings? No!

Turn to page 16 of *Contexts Anthology Two* and read "U is a Part of Us." Answer the following questions in *complete sentences*.

Understanding the Selection

EXERCISE 6

1. Why did the author remember so clearly the day "my mother just started to cry"?

2. In her upset state the mother keeps repeating the word "why?" What kinds of "why" questions can you imagine running through her head?

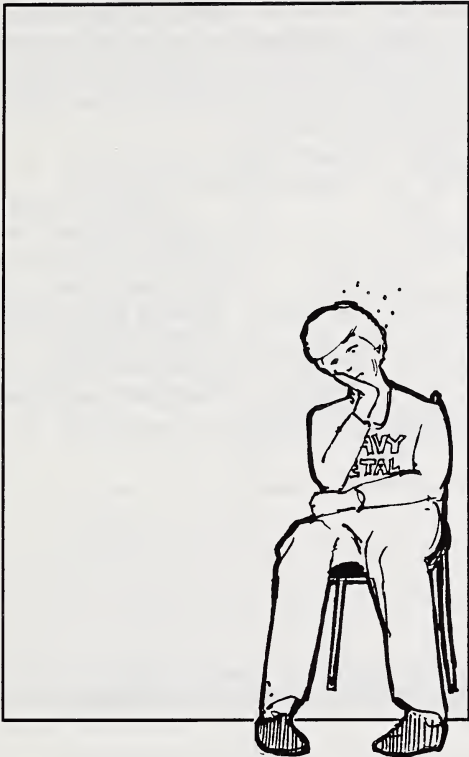
3. Doctor Kay explained about mother's breakdown. She said, "...lately she's felt that she's just like the middle piece (of the puzzle). It's needed to hold all of the other pieces together, but it doesn't have any shape of its own." What did Doctor Kay mean by her statement?

4. Why do you think Nona, the mother, stopped painting years ago?

5. Why were art, a private room, and time for herself so important for Nona's recovery and future happiness?

6. "U is a Part of US. But U is YOU, too." Why is this an important message for members of every family to keep in mind?

Responding Creatively



Have you ever felt like the mother in "U is a Part of Us" that people were taking you for granted? Have you ever felt that no one cared about your thoughts and feelings?

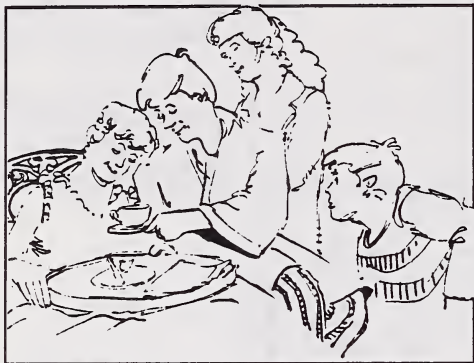
You have probably experienced these feelings to some extent. We all have. What did you do? Fight back? Cry? Keep extra quiet? Avoid people?

EXERCISE 7

Tell about a time you felt picked on or alone. Explain the situation. Why did you feel picked on or alone? What were your feelings? What did you do about it?

Reading: "Dear Mother..."

The story you have just read and the questions you have answered describe a mother's nervous breakdown. With an understanding family, however, she will probably recover and the whole family will probably be more understanding of each other.



Have you ever thought of what it would be like to be a parent? It is not always as serious as the story you have just read. Turn to page 13 of *Contexts Reading Skills* and read the funny story "Dear Mother..." as told by a mother. Then answer the following questions in **complete sentences**.

Responding Personally**EXERCISE 8**

1. Do you think Sylvia Martin's picture of an average mother's life is realistic? Why or why not?

2. What part of the story did you find the funniest? Why?

3. Finish the sentence found on page 14, "On the other hand _____"

Vocabulary

EXERCISE 9

Rewrite the sentences below, replacing the word in bold type with a word or phrase (group of words) that mean the same thing. You may use a dictionary or a thesaurus. Make any necessary changes so that the sentence makes sense.

1. There may be times when you walk out and sit in the car and **entertain** thoughts of other countries—alone.

2. And there may be times when the thought of even another street will be **settling**.

3. You will, of course, be completely **unnerved** because nobody ever closes the screen door and nobody ever draws the drapes.

4. You will have begun to panic because you know that something is definitely **amiss**.

5. These same little children have arranged a full-scale celebration, complete with **epicurean** delights.

Responding Creatively: Illustrations

EXERCISE 10

View the comic strip story of "Dear Mother..." on pages 13 and 14 of *Context Reading Skills Two*. Then draw a comic strip based on an incident from your family life.

Reading: "Richard Speaks"



"Richard Speaks" by Gary Lautens is a humorous article told by a father. The father keeps speaking for his son until he realizes how ridiculous it is. After all, a thirteen-year-old can speak for himself. Does any of this sound familiar?

Turn to page 24 of *Contexts Anthology Two* and read "Richard Speaks!" Answer the following questions in **complete sentences**.

Responding Personally

EXERCISE 11

- 1. What would you have done in this situation if you were the son, Richard Lautens? Why?

2. Do you think the father, Gary Lautens, is making fun of his son or himself? Why?

3. On page 25, the father said, "It's the end of an era, I guess." Why do you think he said this?

Run-On Sentences

What is wrong with this sentence?

I took Richard to the neighbourhood department store for a pair of slippers we went straight to the shoe section.

The sentence above is a **run-on** sentence. Try saying it aloud. It runs on without a break. In fact, it is really **two** sentences. You can correct it by

- (a) inserting a semicolon between the two clauses (...slippers; we went...)
- (b) rewriting it as two sentences (...slippers. We went...)
- (c) using a conjunction to link the clauses (e.g.: ...slippers and we went...)

Also, read pages 85-86 on run-on sentences in the *Language Arts Handbook*.

EXERCISE 12

Correct these run-on sentences. Use each method of correction at least once.

1. I took Richard to the neighbourhood department store for a pair of slippers we went straight to the shoe section.

2. Our Richard is thirteen I've come to a landmark decision.

3. Why does my dad insist on talking for me he must think I'm mentally defective.

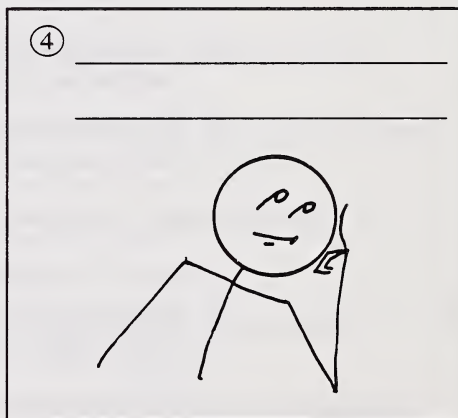
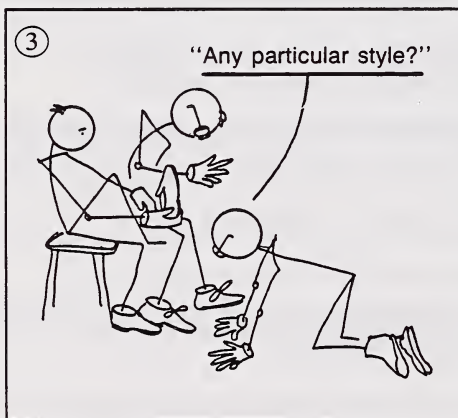
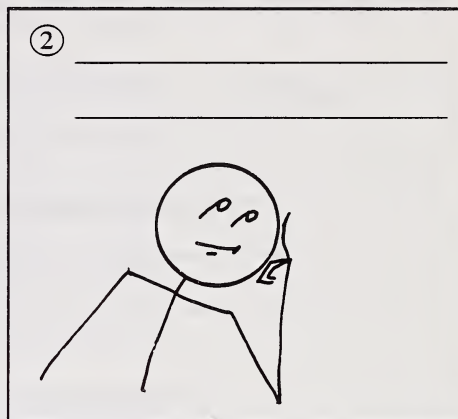
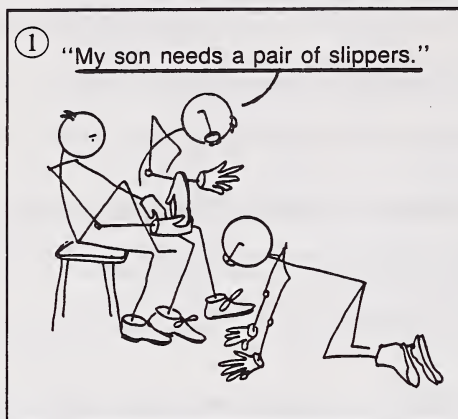
4. My sister gets new shoes all the time, my mother never does the talking for her.

5. Next time we're at a restaurant, I'll even have to let Richard give his own order to the waiter, that's the ultimate.

6. I felt sorry for the kid it was all I could do to keep from laughing.

Responding Creatively**EXERCISE 13**

Try to imagine what Richard was thinking during the episode in the shoe store. Finish the cartoon story below by adding Richard's thoughts in panels 2 and 4.

**Journal Writing Hint**

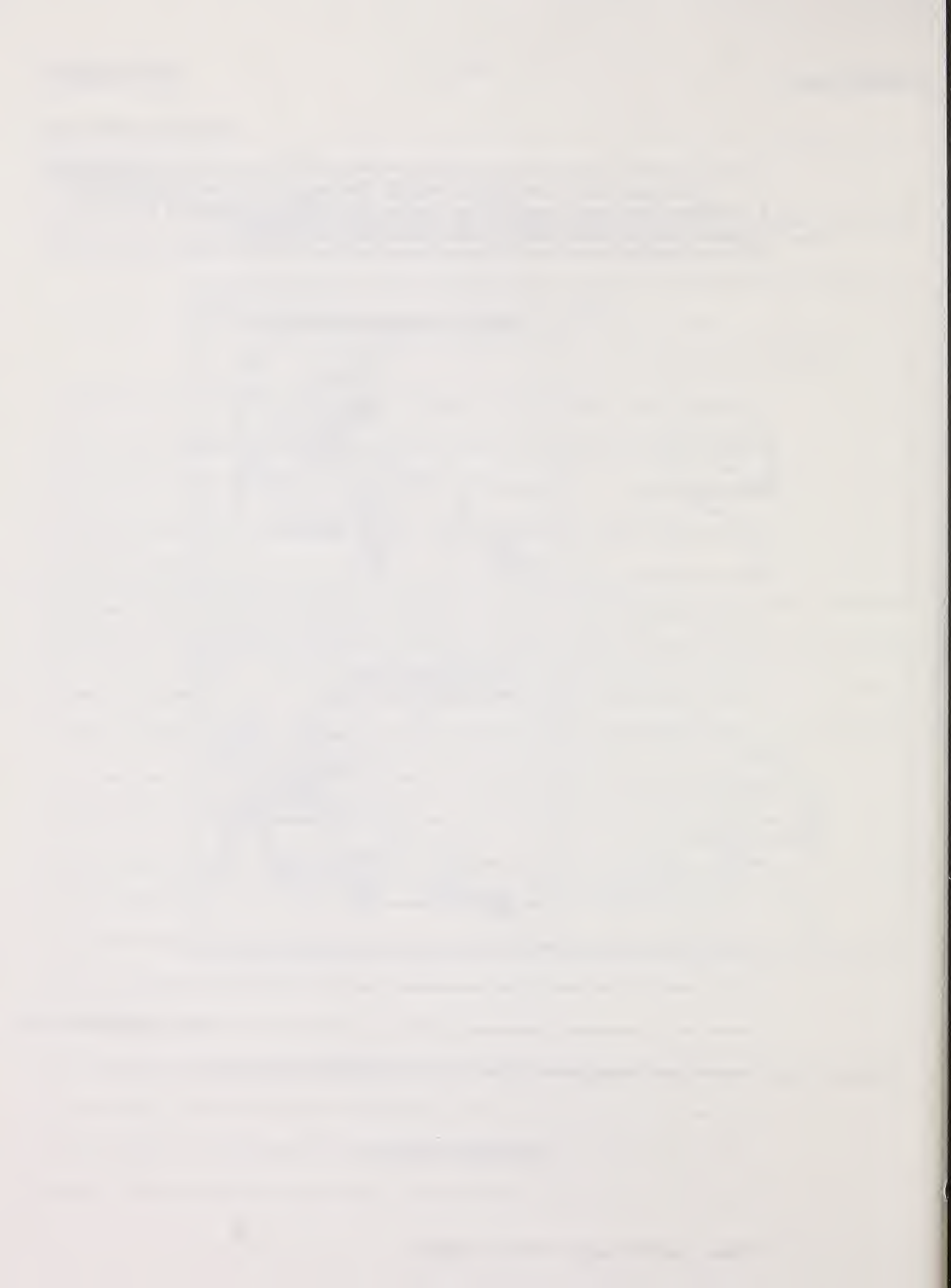
For your journal page you may wish to write your thoughts on the topic of dignity.

END OF LESSON 8

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE INDIVIDUAL AND STRUGGLES

Creating a Context

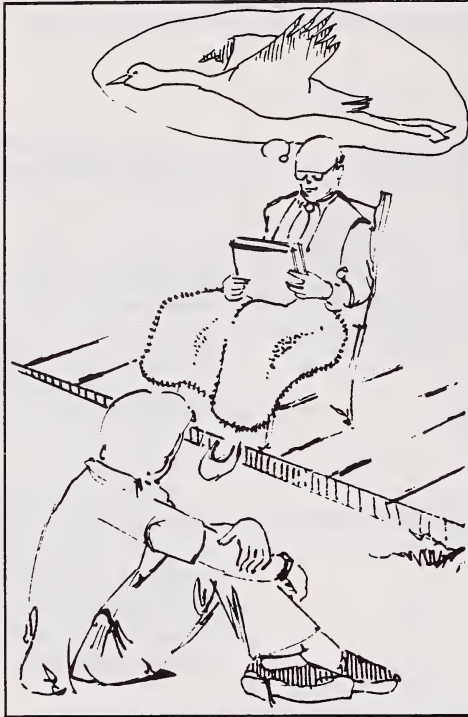


As an individual you probably are facing, or have faced, many struggles in your life. You are not alone.

What struggles have you faced? Struggles in earning enough money for what you want or need? Struggles with friends over "right" or "wrong"? Struggles in family relationships? Struggles within yourself such as these: what will I be? what shall I wear? should I do this? should I do that?

We are constantly struggling with others or with ourselves. Struggles can be very devastating, or they can be beneficial. Fortunately for us, most of our struggles are small and can be solved. Often the solution of struggles leads to becoming a better person.

In this lesson you will read about different people and the struggles they faced. How did they deal with these struggles? Being individuals these people struggled with decisions and problems in their own ways. When you read, think about the question, "How would I have struggled and dealt with this problem?"

Reading: "Cranes Fly South"

The short story you are to read is about a young boy faced with a difficult decision. He struggles with his conscience—whether to obey his grandpa's wish, or his parent's command.

Turn to page 26 of *Contexts Anthology Two* and read the story, "Cranes Fly South."

Responding Personally**EXERCISE 1**

Please answer the following questions in **complete sentences**.

1. Knowing how frail his grandfather was, do you think Lee should have taken him to see the crane? Why or why not?

2. Do you think Lee was responsible for his grandfather's death? Why, or why not?

3. Do you think that Grandpa actually chose the time and manner of his death? Why or why not?

4. Was Grandpa's death a sad one? Why or why not?

Making Inferences

EXERCISE 2

People often have more than one reason for their actions and emotions. Think about what kind of people Lee and Grandpa were, and then complete the following sentences in two different ways. The first sentence is done as an example.

1. Lee told his grandfather about the crane because

(a) he was excited about seeing a whooping crane.

(b) he knew his grandfather used to love seeing and hearing whooping cranes fly.

2. Grandpa wanted to see the crane so badly because

(a) _____

(b) _____

3. Lee agreed to take Grandpa to see the crane because

(a) _____

(b) _____

4. Although Grandpa wanted to turn back, Lee insisted that they go on to see the crane because

(a) _____

(b) _____

5. Grandpa was very sick when he got home because

(a) _____

(b) _____

6. Even though Grandpa became sick and died, Lee was glad he'd taken him to see the crane because

- (a) _____

- (b) _____

Summarizing the Main Idea

EXERCISE 3

The story "Cranes Fly South" is divided into three distinct parts. Choose a suitable subtitle for each part. Under each subtitle, summarize in one sentence the main idea of each part of the story. The subtitle and main idea of the first part have been done as an example.

"Cranes Fly South"

- 1. Subtitle A: The Decision
Main Idea: Grandpa was determined to go see the whooping cranes at Becker's slough.
- 2. Subtitle B: _____
Main Idea: _____

- 3. Subtitle C: _____
Main Idea: _____

Symbolism

A symbol is anything which stands for something else. A symbol can be a token, a sign, or a visual cue. For example, the colour *red* is a symbol for *stop*; the colour *green* is a symbol for *go*. The *maple leaf* is a well-known symbol which represents *Canada*.

Symbolism is often used in literature. For example, in "Cranes Fly South" Grandpa sees whooping cranes as a symbol. *Whooping cranes* represent *exotic life*, a contrast to the boring life on the prairies.

EXERCISE 4

Answer the following questions about symbolism in **complete sentences**.

1. What does the word "south" symbolize or mean at the beginning of the story? (page 27)

2. What does the word "south" symbolize or mean at the end of the story? (page 29)

Foreshadowing

Sometimes a writer gives us a hint, early in the story, of an event that takes place later. These hints or clues as to what is going to happen later are called *foreshadowing*. Read page 173 of the *Language Arts Handbook* on foreshadowing. Then do the following exercise.

EXERCISE 5

Answer in **complete sentences**.

Grandpa's death is foreshadowed near the beginning of the story. Give three examples where the reader is prepared for Grandpa's death and state why each is a foreshadowing. The first one is done for you as an example.

1. *"Man gets mighty tired of flatness — after eighty years."*
This is an example of foreshadowing Grandpa's death
because he mentions his age (80 years) and how tired
he is.

2. _____

3. _____

4. _____

Vocabulary

EXERCISE 6

Match each word from the box with a bold type word in one of the sentences below. Use a dictionary. The first one is done for you.

disconsolately	___	wheedled	___	exultation	___	shambling	___
placatingly	<u>1</u>	peevisly	___	in anguish	___	convulsively	___
irresolutely	___	startled	___	immobile	___		

1. "Don't you worry, now. Everything will be all right. You'll see," she said **soothingly**.
2. "Mom, please give me money to buy new skates. Please? Please? Please?" he **coaxed**.
3. But Bessie slowed almost at once to a **shuffling**, reluctant walk, and Lee felt a little easier.
4. Bessie broke into a **sudden** trot and Lee held his breath.
5. "I don't know whether I should go to the movie with you or not. Maybe I should stay home tonight and go out on the weekend. I don't know,..." she said **hesitantly**.
6. For a minute or more he seemed to hang **motionless**, suspended in space beyond the limits of the world.
7. His body jerked **shakily** to life and he leaped to his feet.
8. "Grandpa's dead. I can't believe it!" he said **heartbrokenly**.
9. "I never get to got anywhere. All my friends go lots of places, but I'm always stuck sitting at home. It's not fair," he said **crossly**.
10. "My first goal! I scored my first goal ever today! Whoopee!" he cried in **triumph**.
11. "He's gone south," he said **hopelessly**.

Reading: “What do I really look like?”



Have you ever looked in a mirror? What did you see? Someone happy? Sad? Pleasant? Angry? Were you satisfied with what you saw in the mirror?

How you see yourself—both inwardly and outwardly often depends on how you feel about yourself. If you feel good about yourself, you will see a better person.

Some of the biggest struggles people face in life often take place within themselves about issues that affect their conscience.

Turn to page 30 of *Contexts Anthology Two* and read the poem carefully. Answer the following question in **complete sentences**.

Understanding the Poem

EXERCISE 7

1. What kind of mood do you think the girl was in? Choose one of the following: playful, puzzled, vain, dreamy, thoughtful, angry. Support your opinion.

2. (a) What two questions does the girl ask herself?

- (b) Which of the two questions the girl asks herself is the more important one to her? Why do you think so?

3. Why does the girl feel that the mirror can't tell her what she *really* looks like?

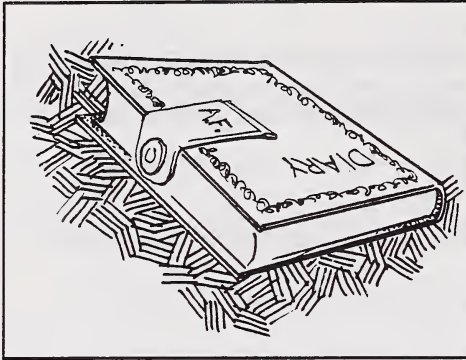
4. In which passages of the poem does the girl seem to express satisfaction about her appearance? Write the lines here.

5. In what lines does she seem to express dissatisfaction about her appearance? Write the lines here.

6. In the last part of the poem, why is the word "really" repeated three times?

Responding Creatively***EXERCISE 8***

In the space below do one of the following: write a poem on how you look, draw a picture of how you look, or write a paragraph on how you look. Remember, how you think you look often depends on how you feel. You could write about or draw your feelings as well.

Reading: "The Diary of Anne Frank"

The play you are about to read takes place in Amsterdam, Holland in July, 1942. Anne Frank, a 13-year-old girl, and her family hid in a secret apartment. For the two years the family hid, Anne kept a diary of her hopes, fears, ideas and personal growth. This play is taken from the actual diary Anne wrote.

In the first scene of the play, Anne wakes up the household with a nightmare that the Nazis, members of Hitler's group that controlled Germany, have come to take them away. This

actually did happen later one, and only her father survived.

Before you begin reading the actual play, turn to your *Context Reading Skills Two* and read pages 23-27 for enjoyment. This tells you a bit more about Anne, where she lived, and why. Then turn to pages 30-31 of *Contexts Anthology Two* and read the introduction. Finally, turn to page 32 and begin reading the play.

Getting the Facts**EXERCISE 9**

Answer in **complete sentences**. Get the facts from the information found on pages 30-31 of *Contexts Anthology Two*.

1. When was Anne Frank born?

2. In what German city was Anne born?

3. Why did the Frank family leave Germany in 1933?

4. When the Nazi troops first took over and occupied Holland, what did they do?

5. What happened in February, 1941?

6. Why did the family go into hiding the day after July 5, 1942?

7. How many people lived in the "secret annexe"?

Responding Personally**EXERCISE 10**

Answer in **complete sentences**.

1. If you were in the audience, watching these two scenes from the play, do you think you would feel happy or sad at the end? Why?

2. Which of the characters do you sympathize with the most? Why?

3. Do you think the play was realistic in the way it showed how the characters behaved under tension? Why or why not?

Inferring Character Motivation

There are many reasons why people behave in certain ways. The people in "The Diary of Anne Frank" often reacted differently than normal because they were tense. Think carefully about some of the things Anne did and the possible reasons for her actions.

EXERCISE 11

Complete the following chart, explaining why Anne behaves as she does in each of the situations given. The first one is done as an example.

Anne's Action	Possible Reason
1. She dresses up in Peter's clothes and makes a dramatic entrance into the main room.	<i>She was angry with Peter and wants to embarrass him.</i>
2. She mimics the way Mr. van Daan paces the floor and the way Mrs. van Daan talks.	
3. She declares she is going to be a famous dancer or singer.	
4. She tells her mother she has to "fight things out for herself."	
5. She politely welcomes Mr. Dussel and shows him into the room they will share.	
6. She asks for her father to come and comfort her after the nightmare.	







Tone of Voice

In a play, the tone of voice is very important to help reveal what a person is like. The tone of voice can indicate whether a person is angry, happy or sad. When you are angry, what is the tone of your voice? When you are coaxing someone to do you a favor how is your tone of voice different?

EXERCISE 12

Read the following dialogues from "The Diary of Anne Frank." On the lines below each one write a word from the list that follows that describes the tone of voice each speaker would use. Use a dictionary to help you if necessary.

sad	chatty	sincere	irritated	innocent	thoughtful	threatening
kind	dreary	modest	shocked	sarcastic	suspicious	questioning
angry	teasing	nervous	pleasing	mocking	despairing	encouraging

	
Peter's tone of voice: _____ Anne's tone of voice: _____	Mrs. van Daan's voice: _____ Mr. Frank's voice: _____
	
Margot's voice: _____ Anne's voice: _____	Anne's voice: _____
	
Mrs. Frank's voice: _____ Anne's voice: _____	Mr. Kraler's voice: _____

Exploring an Issue: Discrimination

Because Anne Frank and her family, like millions of other Jews, were a minority, they were persecuted for being different.

We as Canadians are often guilty of discriminating against new Canadians because they are different. Maybe these new Canadians speak a different language, have a different religion or have different customs and habits.

EXERCISE 13

In paragraph form, explain why you think people pick on people who are different and what can be done to prevent this. Use actual examples from your own experience.

[illegible]

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There is no handwriting or other markings on the paper.

For the journal page in this lesson you may wish to write about struggles you have faced or are facing.

END OF LESSON 9

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SHORT STORIES

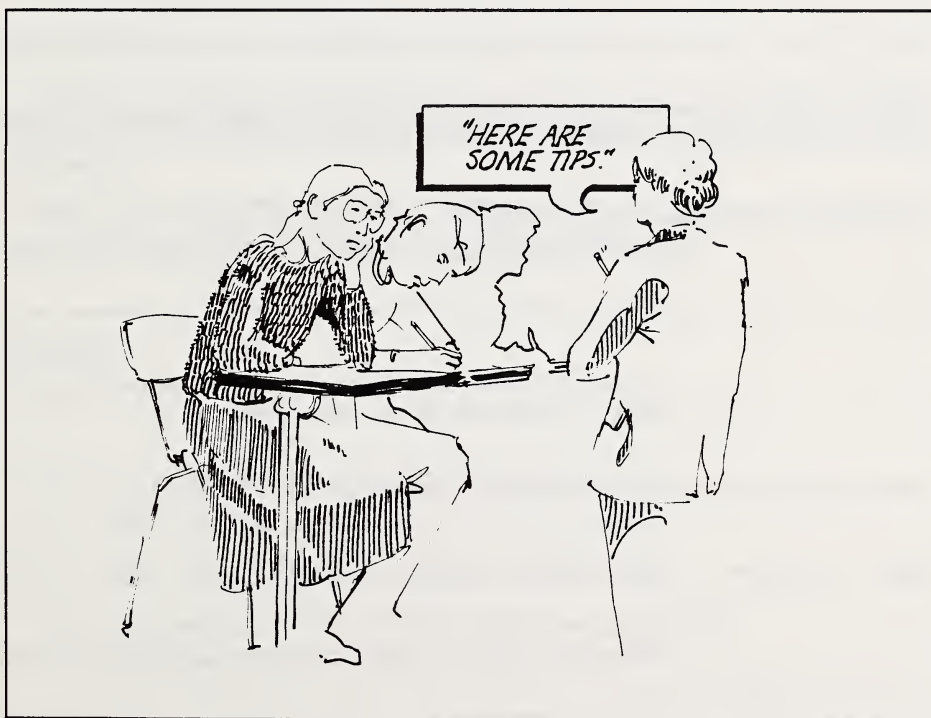
Introducing the Unit

In this unit you will learn how to write a short story, and you will examine two short stories written by professional writers. Then you will have the opportunity of writing your own short story.

Elements of a Short Story

Review the following elements of a short story: conflict, character, plot, setting, mood, point of view and theme, by reading pages 170-176 in the *Language Arts Handbook*.

Reading: "Let's Write a Short Story"



Turn to page 220 of *Contexts Anthology Two* and read "Let's Write a Short Story." Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 1**

1. John Hicks says, "The first thing to remember is that stories are mainly about people." What hints does he give about characters?

2. John Hicks says that the setting is also important. What hints about setting does he give?

3. What does John Hicks say is the most important thing to remember about conflict?

4. In section 5, John Hicks discusses plot. What does he say is the most important thing to remember about what characters do?

5. What hints does the author give about beginning and ending the short story?

Reading: "Thank You, M'am"

You are now going to read a short story written by a professional writer, Langston Hughes. As you read the story, consider how the characters, setting, plot and conflict are handled.

Turn now to page 212 of *Contexts Anthology Two* and read "Thank You M'am." Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 2**

1. (a) Underline the words in the following list which describe the kind of person Mrs. Jones is.

fair bossy foolish generous brave mean suspicious tough

- (b) In a sentence or two, describe Mrs. Jones' personality.

- (c) Did Langston Hughes give Mrs. Jones qualities that made her interesting to read about? Explain.

2. The reader must make a lot of inferences about Roger and his behavior.

- (a) Do you think Roger had stolen purses before? Why or why not?

- (b) Why do you think Roger changed from wanting to run away to wanting Mrs. Jones to trust him?

- (c) Why do you think Roger couldn't even say "Thank you, M'am" to Mrs. Jones at the end of the story?

- (d) What do you think he really wanted to say to Mrs. Jones?

3. Where do you think the story takes place?

4. (a) What is the main conflict in the story?

- (b) How is the conflict resolved?

5. John Hicks says that the ending of a story has to be in keeping with all that has gone before. Keeping this in mind, do you think that the ending to this story is a satisfactory one? Why or why not?

Dialogue

Most short stories have a lot of dialogue. Dialogue speeds up the pace of the story; whereas, description tends to slow down the pace.

Writers should strive to make their dialogue realistic. Dialogue does not need to be written in complete sentences; it should imitate the way people speak in real life.

Dialogue may help to develop the characters and the setting of the story. For example, the character may use dialect or non-standard English which reflects the type of person the character is or the type of geographical area where the story is set.

Review the notes on punctuating and paragraphing dialogue in *Lesson 6*.

EXERCISE 3

Answer in **complete sentences**.

1. The dialogue in "Thank You, M'am" is written in the Black-American dialect. Write the following in more formal English.

(a) "Pick up my pocketbook, boy, and give it here."

(b) "I didn't aim to."

(c) "You gonna take me to jail?"

(d) "You a lie."

(e) "I were young once and I wanted things I could not get."

(f) "I got a mind to wash your face for you."

2. What do you think the proverb, "Shoes got by devilish ways will burn your feet" means?

Reading: "The Open Window"



The next story you will read was written by Saki (H.H. Munro). The story is set in England around the turn of the century.

It contains some British expressions which may be unfamiliar to you. For example, "moor" is a desolate country, "mackintosh" is a raincoat, "snipe" is a type of grouse, and "bound" means jump.

The story also refers to two turn-of-the-century customs with which you may be unfamiliar: rest cures and letters of introduction. "Rest cures" refers to the custom of wealthy people going to the country to rest their nerves and recover their strength. "Letters of introduction" refers to letters written by friends to their friends. These letters were carried by a traveller and presented to the people addressed. Such a letter would explain who the traveller was and thus ensure a friendly reception.

Carefully read "The Open Window" which is on pages 228-231 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

Understanding the Story

EXERCISE 4

1. Who arranged Framton Nuttel's visit to Mrs. Sappleton's?

2. Why do you think Vera asked, "Then you know practically nothing about my aunt?"

3. Do you think Vera was being malicious, or just playful, in telling Mr. Nuttel the story about the accident? Explain.

4. What was there about Framton Nuttel that might have encouraged Vera to make up the story about the missing hunters?

5. What do you suppose Framton was thinking as Mrs. Sappleton told him that her husband would soon be home from hunting snipe?

6. What caused Framton to grab his stick and hat, and leave hastily?

7. How did Vera explain Framton's hasty departure?

8. What is meant by the statement, "Romance a short notice was her speciality"? (Hint: check the meaning of "romance" in the dictionary. It does **not** mean a love affair here.)

Responding Creatively: Writing a Short Story

EXERCISE 5

In this part of the lesson, you will write a short story of your own.

Many people find it hard to get started. The article, "How to Get Started" which begins on page 222 of *Contexts Anthology Two* may give you some suggestions. Also the pictures on pages 117-119 of *Contexts Reading Skills Two* may give you ideas for a story.

Write your rough draft on loose leaf paper and then revise it to make a better story.

Below is a checklist to keep in mind when you edit your rough draft.

- ☐ Does your story have an interesting title?
- ☐ Are the events likely?
- ☐ Are the events explained in a logical order?
- ☐ Is the introduction interesting?
- ☐ Is there a sense of place (setting)?
- ☐ Are the characters believable?
- ☐ Are all characters and events necessary?
- ☐ Does the action reach an exciting climax?
- ☐ Is the ending satisfactory?

Copy the finished short story in the space provided below. Add looseleaf paper if additional space is needed. Your finished story should be neat and **legible**.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Journal Writing Hint

For the journal page in this lesson you may wish to tell about the best short story you ever read.

Questions and Comments

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the page.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

Please mail this page with your lesson.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The document further states that regular audits are necessary to verify the accuracy of these records and to identify any discrepancies. It also mentions that proper record-keeping is essential for tax purposes and for providing a clear picture of the company's financial health to stakeholders.

In the second part, the focus shifts to the management of inventory. It describes various methods for tracking stock levels, such as using barcode systems or manual counting. The document highlights the importance of knowing the cost of goods sold (COGS) and how it relates to the overall profitability of the business. It also discusses the need to monitor inventory turnover and to avoid overstocking or understocking, which can lead to increased costs or lost sales opportunities.

The third section addresses the topic of accounts receivable and payable. It explains how to manage the flow of cash in and out of the business, including the use of credit terms and the importance of timely payments. The document also touches upon the relationship between the company and its suppliers and customers, suggesting that clear communication and fair dealing are key to successful business relationships.

Finally, the document concludes with a summary of the key points discussed and a call to action for the management team to implement the recommended practices. It stresses that consistent adherence to these guidelines will lead to improved financial control and long-term success for the organization.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

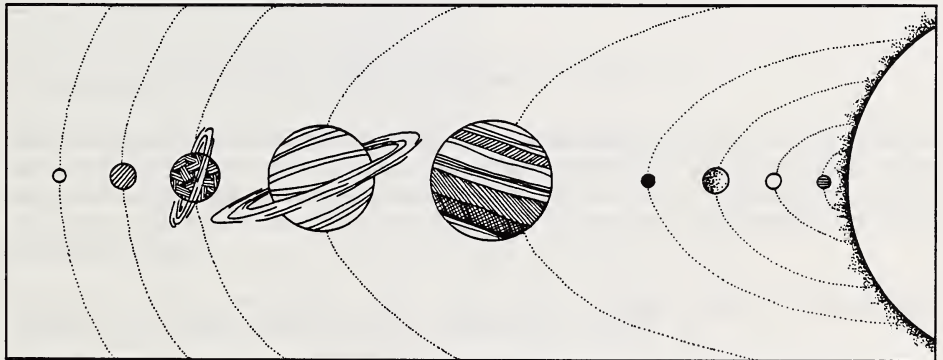
THE WONDER OF THE COSMOS

Introducing the Theme: Cosmos

The English word *cosmos* is derived from the Greek word *kosmos* which means harmony, order, the world. Hence, the cosmos is the universe conceived as an orderly and harmonious system. Man has always sought to find order and harmony in the world around him. As man learns more and more about the immense universe of which he is a part, the wonders of the cosmos become more and more awe-inspiring and astonishing. These wonders of the cosmos, which mankind is now exploring through science and imagination, have assumed an important place in both our scientific and imaginative literature.

In this unit you will have the opportunity to explore the wonders of the cosmos and expand your understanding of it. In the process of learning about the cosmos, your language skills will also be enhanced as you practice your language and communication skills.

Creating a Context: The Solar System



As mankind studied the heavens he learned that the earth circled the sun and that other planets did so as well. Astronomy, the scientific study of the heavens, has led to many interesting discoveries about our solar system (the sun, planets, and their moons).

Reading: "A Quick Guide to Our Solar System"

Turn now to page 83 in *Contexts Reading Skills Two* and read the selection titled, "A Quick Guide to Our Solar System." Then complete the exercises that follow.

Understanding the Selection**EXERCISE 1**

Answer the following questions using **complete sentences**.

1. What was the fact you found most unusual in the article?

2. Why would the sun appear to be so much larger in Mercury's sky than it appears from Earth?

3. Why is it misleading to refer to the Earth's moon as *the* moon?

4. Why is the surface of Earth's moon pitted with craters?

5. Why are Mercury, Venus, Earth and Mars called *terrestrial* planets?

6. Why is the surface temperature of Venus so high?

7. Why are there almost no waves on the ocean that covers the surface of Jupiter?

8. Why do we say that Sir William Herschel "doubled the known size" of our solar system in 1781?

Using Context Clues

EXERCISE 2

You can often determine the meaning of an unfamiliar word from the meaning of the words which surround it. You probably used context clues to help you understand the selection you just read. Use the context clues in the following paragraph to help you choose the correct word from the list below to fit in each blank space. Use each word only once.

hydrogen orbit atmosphere star core axis metallic galaxy solar system

Our _____ includes nine planets, over three dozen moons, and a _____ which we call the sun. The temperature near the sun's _____ is about 14 000 °C. A gas named _____ is the fuel for the sun's nuclear reactions. Four of the planets in our solar system have _____ cores. All of the planets _____ or revolve around the sun. Each planet also spins on its _____. Around most of the planets there is an _____ made up of one or more gases. Our solar system is only one tiny part of the _____ called the Milky Way.

Reading a Chart**EXERCISE 3**

Use the chart on page 86 of your *Context Reading Skills Two* book to help you answer the following questions.

1. Which of the four planets on the chart is closest to the sun?

2. Which of the four is farthest from the sun?

3. Which planet is the largest?

4. Which is second largest?

5. Which planet rotates on its axis most slowly?

6. Which two planets have atmospheres composed of the same gas?

7. On which planet is the force of gravity strongest?

8. Which planet is hottest?

9. Which planet is coldest?

Creating a Context: Sharing Experiences and Feelings

Man has long been fascinated by the night sky with its multitude of stars, the moon and planets. Perhaps you have witnessed phenomena such as *shooting stars* (meteors and meteorites) or tried to pick out some of the constellations of stars. Perhaps you witnessed the passage of Halley's comet through our solar system in 1986. The night sky can certainly create a sense of wonder in the viewer!

What do you think about when you look up at the sky at night?

If you could look at the sky through the most powerful telescope on earth, what would you most like to look at ? Why?

The following article was printed in *The Edmonton Journal* in January of 1986 as the comet known as Halley's Comet became visible in Alberta skies. Read this article now.

Halley's Comet: 2,200 years of mystery and superstition

For 2,200 years since its first recorded visit, Halley's Comet has linked generations of human history.

Appearing in the night sky during such turning points in history as the Battle of Hastings in 1066, the "hairy star" with its spectacular tail was long an object of superstition and mystery.

Then, by proclaiming that the comets of 1531, 1607 and 1682 were the same comet and that it would return again in late 1758, Sir Edmond Halley forever transformed the way we view comets, particularly his comet.

Since then scientists have tracked more than 600 comets. Some are brighter and some have passed closer to earth, but Halley's is the brightest whose return we can accurately predict.

The apparition of 1985-86, now reaching its zenith, marks what scientists are called the golden age of cometary exploration. Five spacecraft will fly by it; 900 professional astronomers around the globe will train their instruments on it; and millions of ordinary people will once again gaze skyward in awe.

The comet can be spotted from the Edmonton area for the next 10 days just above the horizon in the southwestern sky shortly after sunset.

Gerard Langevin of the Edmonton Weather Office says the sky should be clearing in the southwest this evening, probably giving watchers a better chance of seeing the comet than they had Sunday.

Because its average period of 76 years spans what has become an average lifetime, we sometimes invest it with personal significance.

Many people alive today can recall the comet of 1910. The late anthropologist Loren Eiseley's memories of his cometary encounter in his 1970 book, *The Invisible Pyramid*, speaks evocatively for all of them:

"Like hundreds of other little boys of the new century, I was held up in my father's arms under the cottonwoods of a cold and leafless spring to see the hurtling emissary of the void. My father told me something then that is one of my earliest and most cherished memories.

"'If you live to be an old man,' he said carefully, fixing my eyes on the midnight spectacle, 'you will see it again. It will come back in seventy-five years. Remember,' he whispered in my ear, 'I will be gone but you will see it. All that time it will be travelling in the dark, but somewhere; far out there' — he swept a hand toward the blue horizon of the plains — 'it will turn back. It is running glittering through millions of miles.' "

As you can see, Halley's Comet has certainly attracted a lot of attention throughout the years since its discovery and continues to stimulate the imagination of mankind.

¹ The Edmonton Journal for the excerpt from the article *Halley's Comet: 2,200 years of Mystery and Superstition* January, 1986. Reprinted by permission of the Edmonton Journal.

Listening: "The Unending Sky"¹

The author of the next poem you are going to study is John Masfield. John Masfield was an English poet. At an early age, he ran away to sea, and lived for a time in the United States. When he was thirty-two years old and living in London again, a comet appeared in the sky. What made the event particularly exciting was that the exact date—1910—had been predicted more than 100 years earlier by an English astronomer, Edmund Halley. Halley had observed the path of the comet's orbit and had made accurate calculations as to when it would return to Earth's sky. First sighted in 1682, Halley's Comet reappeared in 1986.

Take out the cassette tape which accompanies this course and play the section of the tape which contains the selection, "The Unending Sky," by John Masfield. Then complete the exercises below. You may wish to close your eyes as you listen to the poem and try to imagine the journey through space which Masfield's poem describes. The text of the poem can be found on page 164 of *Contexts Anthology Two*.

Understanding the Poem**EXERCISE 4**

Answer in **complete sentences** unless otherwise directed.

1. Which words from the first four lines of the poem mean the same as these words?

heavens _____

stars _____

infinite _____

space _____

2. In lines 5 and 6 of the poem, Masfield uses two words to describe space. What are these words?

¹ Reproduced onto audio cassette by permission of The Society of Authors as the Literary representatives of the Estate of John Masfield.

3. Lines 7 to 12 describe how it might seem to approach a star and its planets and sail beyond them into the darkness of space. Match the following phrases from the poem in column A with the appropriate meaning in column B. (Place the letter of the phrase in the appropriate blank.)

A (phrase from poem)	B (meaning of phrase)
(a) Burn to a glow, and glare	_____ become a star, or sun
(b) keep massing	_____ become brighter and brighter
(c) rage into a sun	_____ bodies in orbit around the star
(d) wandering planets	_____ grow larger

4. Why does the sun's light "die to dark" as the poet sails on?

5. Explain what you think the final four lines of the poem mean.

Word Families**EXERCISE 5**

Choose from the words in the third column of the following charts, to complete the sentences below. Your dictionary will help you.

Latin Words	English Words	Related English Words
sol	sun	solar, solarium, parasol
stella	star	stellar, interstellar, constellation
luna	moon	lunar, lunatic, lunacy

- (a) A _____ month is the time that elapses between full moons.
- (b) Wayne Gretzky gets the game's First Star, since he gave a truly _____ performance out there.
- (c) _____ energy is one possible alternative to coal, oil, and nuclear energy.
- (d) In the 1800's, eccentric people were often thrown into _____ asylums.
- (e) My grandparents were surprised when someone referred to their sunroom as a _____.
- (f) Swimming in Lake Ontario in January is sheer _____.
- (g) A hundred years ago, ladies often shielded their complexions from the sun with a _____.
- (h) The Big Dipper is one _____ that everybody knows.
- (i) The NASA space probe Voyager II will sail in _____ space forever.

Rough work

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

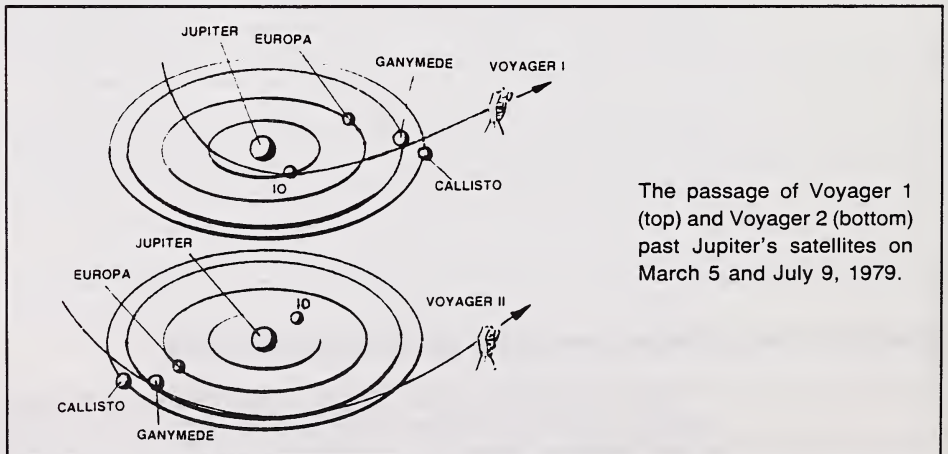
Turn to page 165 in *Contexts Anthology Two* and read all the **subheadings only** of the article titled "Sailing the Oceans of Space" by Val Sears. Try to answer the following questions before you begin reading the entire article.

Why do you think a headline-writer would compare outer space to oceans?

What do you think a "planet probe" is?

Now look at the illustrations (drawings and photographs) which are included in the article. Be sure to read the caption (explanation) which accompanies each illustration.

Reading: "Sailing the Oceans of Space"



Read each section of the article under each of the subheadings you glanced at earlier then answer the questions in Exercise 7. There is one question for each section of the article for you to answer. Remember to use **complete sentences** when answering questions unless you are directed otherwise.

Understanding What You Have Read**EXERCISE 7**1. *New era of discovery*

What do you think was the most interesting discovery made about a planet by one of the probes?

2. *NASA space probes*

According to the article, what is the next planet Voyager II will reach?

3. *Remarkable glimpses*

Which planet was investigated by Mariner 10 in 1974?

4. *Reddish Mars*

What did the Viking Lander discover about the "canals" of Mars in 1975?

5. *Dust storms*

How long would a manned spaceflight to Mars take?

6. *Venus inferno*

What happened to the Soviet Union's space probe that actually landed on Venus?

7. *Jupiter—failed star*

Why do some scientists call Jupiter a star that failed?

8. *100 volcanoes*

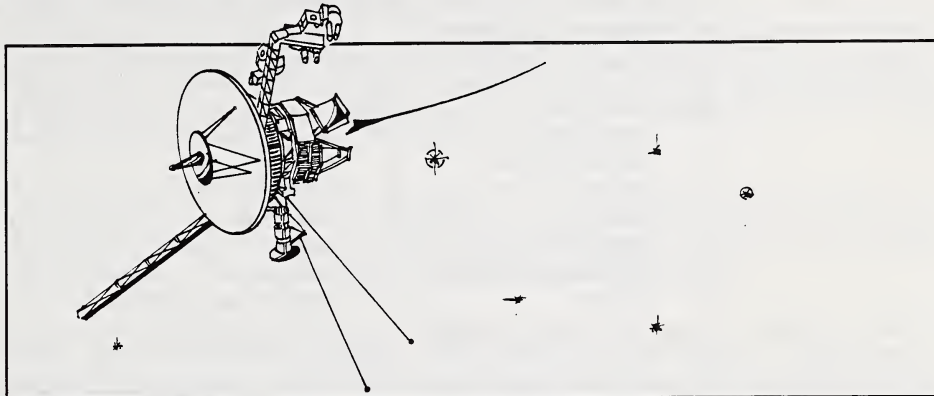
What is remarkable about Io, one of the newly-discovered moons of Jupiter?

9. *Saturn's Titan*

List two things that Voyager discovered about Titan.

Additional Information on Voyager II

The following information will be of interest to students who wish to know more about the Voyager II space probe.



Voyager II (illustrated on page 165 of *Contexts Anthology Two*) was launched from Cape Canaveral, Florida, on August 20, 1977. It has a mass of 0.9 t and is large enough to fit a good-sized livingroom. It contains millions of separate parts, arranged in duplicate systems so that each system has a backup in case one fails. Voyager II is powered by three nuclear generators rather than solar-charged power cells, since its mission takes it so far from the sun that the weakening solar rays would fail to power it. The space probe receives its commands from Earth stations, and radios its findings back to Earth through a large antenna, 3.7 m in diameter. The central hexagonal electronics "bay" carries three computers. The boom at the right side holds a "scan platform" from which various types of instruments can be pointed at the planets and their moons. Two television cameras on this platform were designed to take tens of thousands of pictures and relay them to Earth. This is how they work: when sunlight is reflected off a planet, the light falls on the camera lenses, creating an image. The Voyager II computers read the image and radio it back across the 1.5 billion km of space to a radio telescope on Earth. There is one of these in Spain, one in the Mojave desert in southern California, and one in Australia.

On July 9, 1979, almost two years after its launch, Voyager II finally encountered the Jupiter planet system, including Jupiter's sixteen moons. Over a year later, in November 1980, it photographed the spectacular ring system of Saturn. Voyager II was then propelled outward—toward Uranus, which it reached in 1986. Voyager II discovered 10 new moons orbiting Uranus and returned some fascinating photographs of Uranus and its moons. From there, Voyager II journeyed on towards Neptune which it will reach in 1989. After it has passed Neptune, it will continue to journey on out beyond our solar system, becoming an interstellar spacecraft crossing the ocean of space to the next star system many light years away!

Making a Space Glossary**EXERCISE 8**

All the following terms appear in "Sailing the Oceans of Space." Choose **one** of the lists (A, B or C) and write a definition for **five** of the terms in that list. A dictionary, encyclopedia, and some science books can be used to help you. (Circle the letter of the list you choose.)

A: atmosphere
biosphere
carbon dioxide
crystals
fly-by
fossil fuels
greenhouse effect
helium

B: hydrogen
Io
magma
mercury
methane
moon
nitrogen
organic compounds

C: planet
planetary probe
solar system
sulphuric acid
Titan
volcanic lava
zero gravity
zinc

Term	Definition
1. _____	_____ _____ _____
2. _____	_____ _____ _____
3. _____	_____ _____ _____
4. _____	_____ _____ _____
5. _____	_____ _____ _____

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

2. Use this space to write out a rough draft of your persuasive paragraph.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

3. Use this space to write your good copy **after** you have edited and proofread your rough draft. (See pages 147-148 in your *Language Arts Handbook* for more information about proofreading and editing.)

Reading: "How the Planets Got Their Names"

You should find it interesting to discover the origin of the planets' names. Turn to page 87 in *Contexts Reading Skills Two* and read the selection titled "How the Planets Got Their Names." Then complete Exercise 10 below.

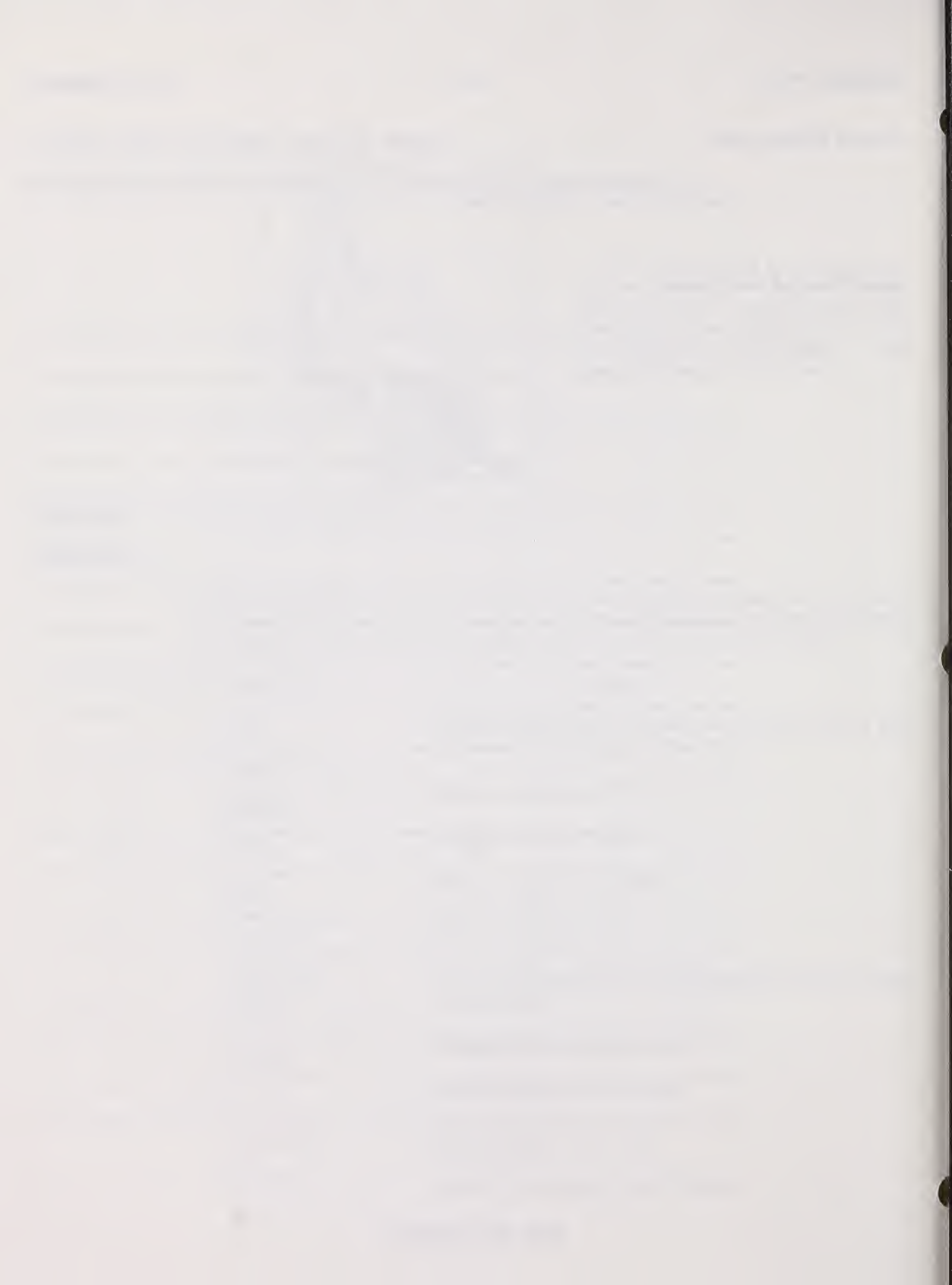
Vocabulary**EXERCISE 10**

Match terms from column A with the best corresponding explanation in column B by placing the correct number in the blank. (Be careful, there are two more items in column A than there are in column B so you will have two left over.)

Column A**Column B**

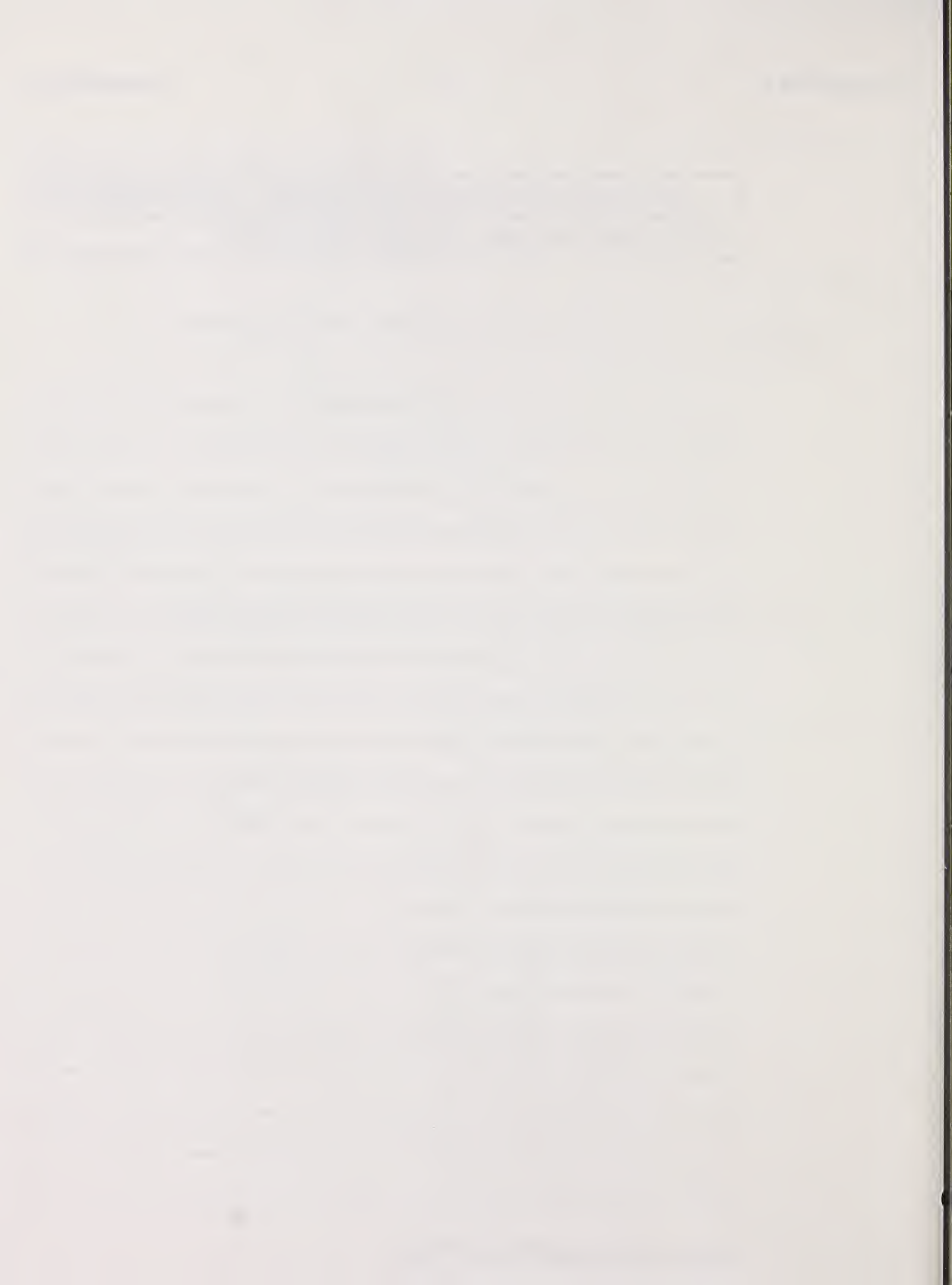
- | | |
|--------------|--|
| 1. Gē | — Roman god who is associated with the Greek god Hermes, messenger of the gods |
| 2. Mars | |
| 3. Saturn | — Roman goddess of love |
| 4. Pluto | — Latin name is "terra" |
| 5. Juno | — Greek name for "earth" |
| 6. Mercury | — Roman god of war |
| 7. Neptune | — the most powerful of the Roman gods, name means "sky father" |
| 8. Earth | |
| 9. Jupiter | — Roman god of agriculture |
| 10. Venus | — Greek father of the gods |
| 11. Hercules | — Roman god of the sea |
| 12. Uranus | — god of the underworld (Hades) |

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

LIFE IN THE COSMOS**Creating a Context**

In this second lesson of the Cosmos theme you will begin to consider the place of living things in the universe. You may already be familiar with speculation about life on other planets from movies, television, books or talking with your friends. Perhaps you have wondered, as you gazed up at the night sky, whether any of those distant stars also have planets and perhaps creatures similar to yourself, also staring up at the sky in wonder!

What is your opinion about the possibility of life existing on other planets in outer space?

Do you ever wonder what it might be like to meet an intelligent creature from another world? If so, what do you imagine these creatures would look like?

The terms *alien* and *extra-terrestrial* are often used by scientists and science-fiction writers when they discuss the possibility of life on other worlds. Perhaps you have seen the movie *E.T.* (which is short for extra-terrestrial) or the television show "Alf" (which is an acronym for alien life form). These shows portray friendly creatures from other worlds who are befriended by Earth children. Alien creatures have also been portrayed in movies and novels as unfriendly or destructive forces set in a struggle against mankind. H.G. Wells' classic novel, *War of the Worlds*, and John Wyndham's *The Day of the Triffids* would be examples of stories of this type. The recent movie, *Aliens*, is another example.

The story that you are about to read and hear also imagines that life has been found on other planets. Turn to page 170 in your *Contexts Anthology Two* and study the illustration on that page. In the space provided below, write down five questions that come to your mind when viewing this illustration.

1. _____

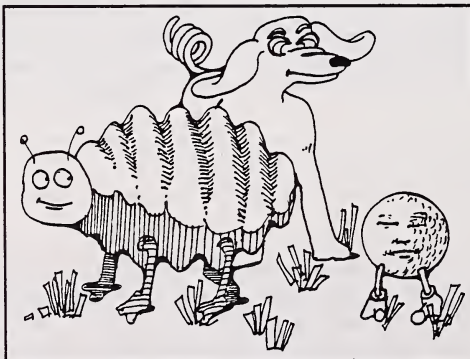
2. _____

3. _____

4. _____

5. _____

Listening: "Collecting Team"¹



Listen now to the selection, "Collecting Team," by Robert Silverberg, on the cassette tape which accompanies this course. (Note: You will be asked to stop the tape part way through the story—middle of page 173—so you can complete Exercise 1 below. You may also wish to follow along in your text as you listen to the story on the tape.)

¹ Copyright 1956, 1984 by Agberg, Ltd. Reprinted by permission of the author and Agberg Ltd.

Understanding What You Have Read**EXERCISE 1**

Complete the chart below after listening to the first part of "Collecting Team" (reading to the middle of page 173). You may need to do some re-reading in order to complete the chart.

Characters: 1. _____	Job: _____
2. _____	Job: _____
3. _____	Job: _____
Destination: _____	
Planet previously visited: _____	
Animals collected so far: _____ _____	
Sample animals on the new planet: _____ _____	
An animal that appears to be intelligent: _____ _____	

Now go on and listen to the rest of the story "Collecting Team" and read along in your text. Complete the following exercises when you have finished listening to the story.

Responding Personally**EXERCISE 2**

Answer the following questions in **complete sentences**.

1. Did you guess what the explanation of the strange happenings on the new planet might be? If so, at what point in the story did you guess it?

2. Do you think the super-aliens are essentially good or evil? Explain why you think so.

3. How is the zoo on the new planet like zoos on Earth?

4. Why do you think Robert Silverberg wrote this story?

Scientific Terms

You may have come across some scientific terms in "Collecting Team" which you did not understand. The following exercise will help clarify their meanings.

EXERCISE 3

Read these sentences from the story. Then use the words in bold type to complete the paragraphs below. Use the definitions to help you.

1. "There must be a thousand different **species** out there." (p. 171)
[**species**: group(s) of animals or plants that have certain characteristics in common]
2. "We hadn't had the ship on the ground more than a minute when the local **fauna** began to congregate." (p. 171)
[**fauna**: all the animals of a place or time]
3. "**Zoologists** Davison and Holdreth were knee-deep in obliging **specimens**." (p. 172)
[**zoologist**: a person who studies animals; **specimen**: sample]
4. "They argued that they were all **herbivores**, which didn't make sense **ecologically**." (p. 172)
[**herbivore**: plant eater; **ecologically**: relating to the study of how living things relate to each other and to their habitat]
5. "...there seemed to be every sort of **habitat** within a small area." (p. 173)
[**habitat**: the place where an animal lives or grows]
6. "...there ought to be some sort of logic to **evolution** here, shouldn't there?" (p. 174)
[**evolution**: how living things change over long periods of time]
7. "Neither **hypothesis** made sense, at least to me." (p. 177)
[**hypothesis**: theory or explanation]

Zoology is the branch of biological science that studies animals. Zoologists observe the flora and _____ of a particular region to determine how the plants and animals live in their native _____. Animals that eat meat are called carnivores; those that eat only plants are _____. When both kinds live in the same region, there is a good balance _____.

Every plant and animal belongs to a particular _____. Since life began on Earth, animal species have been developing and changing; this process is known as _____. Before deciding how an animal fits into the evolutionary chain, a zoologist must collect and examine many _____. When enough data has been collected, the zoologist may

Foreshadowing

Throughout the story the author has planted clues to show that

- (a) something is strange about the new planet,
- (b) the three men are not going to get off the planet, and
- (c) the planet is one big zoo run by vastly superior, intelligent creatures.

This technique is called *foreshadowing*.

Here is an example of foreshadowing from page 171 of the story:

"I ... felt the warning twinge of gloom that came to me every time we made a landing on a new and strange world."

These feelings of anxiety expressed by Gus early in the story serve as a warning or hint to the reader that danger lies ahead for the three earthmen.

EXERCISE 4

Use your skimming skills (see page 154 of the *Language Arts Handbook*) to help you locate a suitable example of foreshadowing that hints at each of the following. (Remember to use quotation marks when quoting from a source.) Give the page number from which you are quoting.

1. Something is strange about the new planet. (page: _____)

2. The three men are not going to get off the planet. (page: _____)

3. The planet is one big zoo run by vastly superior, intelligent creatures.
(page: _____)

Words in Context

EXERCISE 5

After each of the following sentences, underline the word or phrase in the brackets that means the same or almost the same as the word in bold type.

1. We were hoping to **redeem** what had been a pretty **futile** expedition.
redeem: transform, rescue, reduce; **futile**: fertile, unproductive, fulfilling)
2. It was about the size of a giraffe, with a tiny head at the end of a **preposterous** neck.
(primitive, spotted, ridiculous)
3. The planet was a **bonanza** for zoologists.
(treasure-trove, nightmare, bandana)
4. Animals just don't exist this way—in big **miscellaneous** quantities, living together happily.
(mistaken, varied, mysterious)
5. "It's simply a matter of food," I lied, masking my **nebulous** suspicions.
(nasty, ugly, vague)
6. "If you're implying that one of us deliberately **sabotaged** this ship..."
(vandalized, salvaged, surrendered)
7. "We'll have to **jettison** all the animals aboard ship."
(muzzle, throw overboard, gerrymander)

Idiomatic Expressions**EXERCISE 6**

Every language, including English, has some peculiar ways of saying things (idiomatic expressions) which often present problems to students, especially new speakers of the language. The following sentences contain some idiomatic expressions. Do either (A) or (B) for each sentence below.

- A. Rewrite the sentence replacing the idiomatic expression (in bold) with a word or phrase which means the same thing.

OR

- B. Use the idiomatic expression in a sentence of your own to show that you understand the meaning of the expression.

1. "This is what you call **an embarrassment of riches**, I guess." (p. 171)

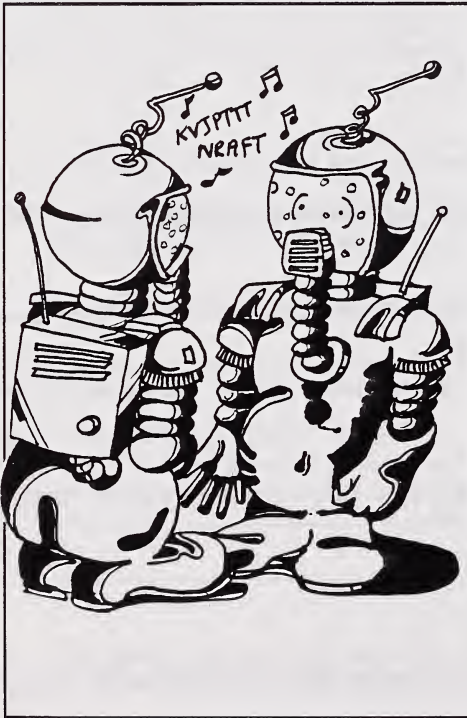
2. "I could see Davison's eyes thirsty with the desire to take **the whole kit and caboodle** back to Earth with him." (p. 172)

3. "I don't like this place," I said.
"Why? Just **on general principles**?" (p. 172)

4. "The planet was too flatly incredible for me to accept **on face value**, without at least **a look-see**..." (p. 173)

2. In each sentence, underline the subjects and write the appropriate verb from the brackets.
- (a) Neither Davison nor Holdreth _____ aware of what was happening.
(was, were)
- (b) Gus and his crew _____ never going to leave the planet. (was, were)
- (c) Someone—or something—_____ my repair job.
(has undone, have undone)
- (d) Some intelligent-looking giraffes and a furless dog _____
us closely. (was watching, were watching)

Reading: "Is There Life in Outer Space?"



The story you just heard, "Collecting Team," was a fictional (imaginary) account of something that might happen if life exists on other worlds. The science report that you will read next will discuss some recent scientific discoveries and attempts to contact intelligent life, if it exists, on other planets.

Read the selection entitled "Is There Life in Outer Space?" on page 90 in your *Contexts Reading Skills Two* text. Then complete the exercises that follow.

Responding to the Selection***EXERCISE 8***

Imagine you have been given the job of thinking up Earth's first message to other intelligent life in the universe. Ask yourself these questions before you do the following activity. What would your message be? Would your message be written (using words), visual (using pictures), or acoustic (using sound)? Would you use all of these? Some of these?

Use the space below to create your message for these intelligent creatures from another world. Remember, your message represents all of mankind. You may use drawings, clippings from newspapers and magazines, and/or words to create your message.

Understanding What You Have Read**EXERCISE 9**

Reread the paragraphs indicated below. (The paragraphs in the article are numbered.) Choose the **best conclusion** that can be drawn from each paragraph by placing a check mark (✓) in the appropriate blank. (Reread carefully!)

1. Par. 2: We can conclude that . . .

_____ the Viking space probes proved that there could be life on Mars.

_____ Martians leave no footprints.

_____ the Viking probes were useless.

_____ Vikings I and II led NASA to decide that there was no other life in our solar system

2. Par. 4: We can conclude that . . .

_____ science-fiction writers have deliberately misled the public about diseases.

_____ the 1969 Apollo moon crew was healthy and resisted all bacteria on the moon.

_____ at one time the moon was part of Earth.

_____ space bacteria could one day wipe us all out.

3. Par. 5: We can conclude that . . .

_____ some bacteria could survive on Venus and Mars.

_____ some microbes cannot be boiled to death.

_____ Mexican bacteria can resist heat.

_____ the temperature under the Pacific Ocean is too high for bacteria.

4. Par. 8: We can conclude that . . .

_____ alien creatures are frightened to communicate with us.

_____ all our messages to space should be in English.

_____ none of our efforts to inform aliens about us has succeeded yet.

_____ whales may once have lived in space.

Word Families**EXERCISE 10**

Read the directions, definitions and sample sentences under the heading "Vocabulary and Language" on page 93 in your *Contexts Reading Skills Two* text. Use the space below to define the following words. Try to come up with definitions without using your dictionary, but use your dictionary to help you if you get stuck.

1. hospitable: _____

2. advanced: _____

3. advancements: _____

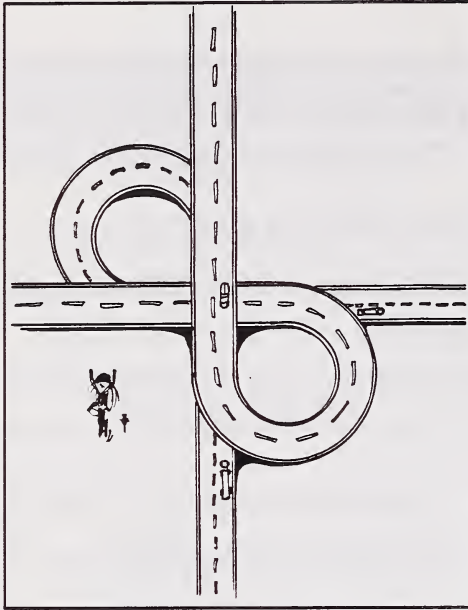
4. immune: _____

5. immunize: _____

6. terrarium: _____

7. terraces: _____

8. terrain: _____

Reading: "Southbound on the Freeway"

The poem you are about to read by May Swenson, imagines how Earth might appear to an alien visitor viewing us from high in the sky.

Turn to page 201 in your *Contexts Anthology Two* and read the poem "Southbound on the Freeway." Notice how the photograph which accompanies the poem provides a view of a freeway (highway) taken from a fairly high altitude.

Complete the following exercises after reading the poem carefully.

Understanding the Poem**EXERCISE 11**

Match the phrases the alien "tourist from Orbitville" uses to describe the "creatures of this star" with the terms we would use. Place the number of the phrase in the appropriate blank next to the matching phrase.

- | | |
|--|----------------------------------|
| 1. "the transparent parts" | _____ traffic noise |
| 2. "Their feet are round" | _____ automobile chassis |
| 3. "long measuring tapes" | _____ windows |
| 4. "four eyes. The two in back are red." | _____ police car |
| 5. "a five-eyed one" | _____ highways |
| 6. "hiss as they glide" | _____ people driving |
| 7. "soft shapes, shadowy inside" | _____ tires or wheels |
| 8. "the hard bodies" | _____ headlights and tail lights |

Responding Creatively**EXERCISE 12**

The alien "tourist" in May Swenson's poem seems confused by what he sees of the planet Earth by observing cars on a freeway. The alien believes that the cars are alive and that the people inside are either "guts" or "brains"! Do you think the alien has reached a reasonable conclusion? Why or why not?

Imagine that the "tourist from Orbitville" had parked over one of the following Earth scenes. Do **either** A or B in the space provided for that purpose on the following pages.

Place a check mark beside the scene of your choice.

_____ an outdoor rock concert

_____ an airport

_____ a ski hill

_____ carnival rides

_____ a video arcade

_____ a busy farm

- A. Write a poem or paragraph which describes the scene you chose, as it might appear from an alien's point of view. (Do your finished work on page 16 after planning, outlining and drafting on scrap paper. Give your composition a title.)

OR

- B. Make a drawing of the scene you chose as it might appear from high in the sky, to someone from another world. (Do your finished work on page 17. You may wish to plan your drawing on scrap paper first.)

Do your finished work here if you chose topic A for Exercise 12.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Do your finished drawing on this page if you chose topic B for Exercise 12.

Journal Writing Hints

Turn now to your journal page for this lesson and complete your journal writing. You may wish to write about the possibility of life on other planets or some facts you found interesting in this lesson. Remember, your journal writing is your chance to explore the space inside and outside yourself by playing with language.

Questions and Comments

This image shows a single page from a notebook or ledger. The page is white and features horizontal ruling lines spaced evenly apart. There are no vertical margin lines, and the page is completely blank except for the lines themselves. The lines extend across the width of the page, leaving small gaps between them. The overall appearance is that of a standard piece of stationery used for writing or accounting.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the page.

LESSON RECORD FORM

0801 Language Arts 8
Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SPECULATING ABOUT THE COSMOS

Creating a Context: Science Fiction or Speculative Fiction

The term "science fiction" is often used to describe fictional writing which portrays what it might be like to live in a future world influenced by space travel, or scientific inventions of the future. Future societies, telepathic communication, time travel and alien beings are also elements in this type of fiction. "Collecting Team" which you read in the previous lesson is an example of science fiction.

Another term used to describe this type of fictional writing is *speculative fiction*, since it speculates or makes guesses about the future. When you read science fiction you are often asked to consider how life might be in the future and how new inventions and new ideas will change our lives. In this way, science-fiction writers help us to prepare for the future. Many of the ideas that science-fiction writers presented in the past were considered wild or impossible at the time, but these ideas have become realities in our modern world (Examples: space travel, submarines, exploring the planets).

Many science-fiction writers have speculated on what it might be like to live on another planet. For example, in "All Summer in a Day," Ray Bradbury imagines what it might be like if human beings were to live on Venus. The story was written long before space probes discovered Venus is actually an extremely hot planet on which man could not survive.

Reading: "All Summer in a Day"



Ray Bradbury is one of America's best-known writers of science fiction. Many of his novels and short stories have been made into movies and television productions (e.g. *Fahrenheit 451*, *The Illustrated Man*, *The Martian Chronicles*).

Read the story "All Summer in a Day" on page 181 in your *Contexts Anthology Two*. Then complete the following exercises using **complete sentences** in your answers.

Making Inferences**EXERCISE 1**

1. How was Margot different from the other children?

2. Why didn't she join the others when they played their games?

3. Why did the others discriminate against her? (In other words, why do they treat her differently?)

4. Why do you think Margot's Earth background was called "her biggest crime"?

5. The other children seemed happy enough in the story. Why do you think Margot was so unhappy on Venus?

6. Do you think that the children would all become more like Margot, in time, or would she become more like them? Explain.

7. Do you think that Margot would forgive the other children for what they did? Explain.

8. Do you think that real children would ever behave like the children in the story? Explain.

9. Why do you think Ray Bradbury set this story on Venus instead of on Earth?

10. Why do you think some people dislike or distrust people who have a different background from their own?

11. Why do you think people with a different background are often shy about mixing with others?

Editing

Even famous writers revise their first drafts—sometimes many times—before they are satisfied with their writing. Here is the way one passage from Ray Bradbury's story *might* have looked on his first draft.

The children lay out, laughing, on the jungle **floor**, and heard it **creak** under them, **bouncy** and **springy**. They ran among the trees, they slipped and fell, they pushed each other, they played **games**, but most of all they **looked** at the sun until tears ran down their faces, they put their hands up to that **bright light** and that **blue sky** and they breathed of the fresh, fresh air and listened and listened to the silence which held them in a blessed sea of no sound and **stillness**.

Compare the first draft above with the final version as it appears on the bottom of page 184 and the top of page 185 of *Centexts Anthology Two*.

The children lay out, laughing on the jungle **mattress**, and heard it **sigh and squeak** under them, **resilient** and **alive**. They ran among the trees, they slipped and fell, they pushed each other, they played **hide-and-seek and tag**, but most of all they **squinted** at the sun until tears ran down their faces, they put their hands up to that **yellowness** and that **amazing blueness** and they breathed of the fresh, fresh air and listened and listened to the silence which **suspended** them in a blessed sea of no sound and **no motion**.

EXERCISE 2

Explain why you think each new word chosen by Bradbury is better. (Some answers have been filled in for you as examples.)

1. floor: "Mattress" is better because *it creates an unusual comparison (metaphor) creating an image of a cozy, home like setting.*
2. creak: "Sigh and squeak" is better because _____

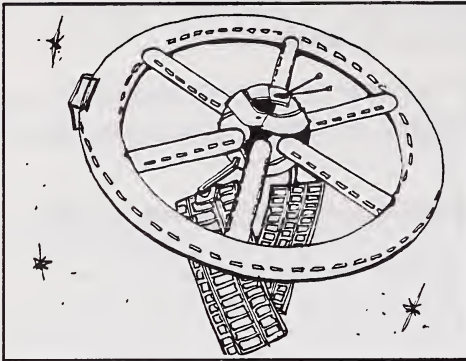
3. bouncy: "Resilient" is better because _____

4. springy: "Alive" is better because _____

5. games: "Hide-and-seek and tag" is better because *specific words have replaced the general word "games."*
6. looked: "Squinted" is better because _____

7. bright light: "Yellowness" is better because _____

8. blue sky: "Amazing blueness" is better because *these words indicate a sense of surprise and wonder at the colour of the sky.*

Reading: "A Space Colonist's Journal"

The literal meaning of the word *journal* is "a day's journey." One purpose of a journal then can be to record each day's "journey" or events. The writer records his personal observations about events happening to him or her. As you know from your personal experience in this course so far, journal writing can also be used as a practice ground for many other types of writing as well.

The selection you are about to read on page 95 in your *Contexts Reading Skills Two* is an imaginary journal supposedly written by a person who is going to live on a space station constructed in outer space. Notice that each day's entry in this journal is preceded by the date. This journal is supposed to have been written in the year 2003 during the month of July! Although the account is obviously fictional, there is a good possibility that such a space station may really be constructed within a few years from now.

Read the selection, "A Space Colonist's Journal," and complete the exercises below.

Responding to the Selection**EXERCISE 3**

Answer the following questions using **complete sentences**.

1. If space colonies like Beta Colony were to become a reality during your lifetime, would you like to go live there? Explain why or why not.

2. Would space colonies help solve any of Earth's problems of pollution, declining food supply, and fuel shortages? Explain your opinion.

Space-Science Terms

EXERCISE 4

Match each of the space-science terms in column A below with its correct definition in column B. Place the number of the term in the blank next to its definition.

A	B
1. meteoroid	_____ high-speed, dangerous atomic particles that travel through space
2. solar power	_____ the basic force that attracts one piece of matter to another in the universe
3. gravity	_____ a small chunk of matter in space
4. space station	_____ the force created when a space station rotates to imitate the force we feel on Earth
5. weightlessness	_____ the energy released by converting sunlight into electricity
6. orbit	_____ a more or less permanent orbiting base in space
7. artificial gravity	_____ the floating condition that occurs when a spacecraft and the people in it are in space
8. cosmic rays	_____ the path of an object in space that is travelling around the centre of its gravitational system

Responding Creatively: Writing/Illustrating**EXERCISE 5**

Do **either** A or B in the space provided below.

- A. Writing journal entries: Imagine that you could spend a week in Beta Colony, going to school, going shopping, meeting people, and visiting interesting sights. Write a week of journal entries about your experience. (Remember to begin each day's entry with the date and be sure to use a date far in the future.)

OR

- B. Using the illustration in the article as a guide, make a drawing of **one** of the following: the journal writer's apartment, Beta Colony, or the space tug, *Jules Verne*. You may wish to use crayons to colour your illustration. You will need to read Golden's description once more with care so your illustration will be accurate. Space is provided on page 10.

If you chose A above, do your work here. (If you need more space, use looseleaf paper and include it with your lesson.)

1. _____ (date)

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

If you chose B, do your work here.

Listening: "Flight to the Moone"



The story you are about to hear and read is the oldest work of science fiction in the English language. It was written in the year 1638, approximately 350 years ago! As you can tell from studying the illustrations on pages 187 and 189 of your *Contexts Anthology Two*, the author, Francis Godwin, imagined that swans could be trained to carry a man in their flight. He also imagined that birds could fly to the moon!

Take out the cassette tape which accompanies this course and listen to the selection "Flight to the Moone" by Francis Godwin. Follow along in your *Contexts Anthology Two* (page 187) as you listen.

Complete the following exercises after you have done this.

Archaic Expressions

EXERCISE 6

The story "Flight to the Moone" uses many archaic (old) expressions which are no longer in common use today. This is not surprising since all languages change over time. Some of these archaic expressions are shown in bold type on the chart on the following page. Use your dictionary to help you to rewrite these words and phrases in modern language. The first two are done for you as examples.

1. Old Expression: "There I continued for the space of a whole year, **solacing myself** by making friends with the beasts and birds..."

Modern Expression: *consoling myself*; *entertaining myself*

2. Old Expression: "Diego also **was desirous of flying**..."

Modern Expression: *wanted to fly*

3. Old Expression: "And **presently** the swans rose into the air..."

Modern Expression: _____

4. Old Expression: "I **would have assayed further** and for longer distances but..."

Modern Expression: _____

5. Old Expression: "...it **chanced that there came** ships of Spain..."

Modern Expression: _____

6. Old Expression: "I intended **but to** land upon the shore..."

Modern Expression: _____

7. Old Expression: "They took me **whether I would or no** to the summit of the great mountain of El Pico..."

Modern Expression: _____

8. Old Expression: "Prepare to hear of **the strangest chance ever happened to any mortal!**"

Modern Expression: _____

9. Old Expression: "The stars, **by reason that** it was always day, I saw at all times..."

Modern Expression: _____

10. Old Expression: "...soon I had satisfied my hunger **as if I had partaken of the best meal our Earth could show**"

Modern Expression: _____

11. Old Expression: "**Suffice it here to say** that..."

Modern Expression: _____

12. Old Expression: "Moreover the time was come, **yea, was well-nigh passed,** when our earthly birds fly back from the Moone..."

Modern Expression: _____

EXERCISE 7

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Etymology

EXERCISE 8

In Lesson 1 you learned that most dictionaries tell something about the origin of a word. This information is usually found at the end of the definition(s) and sample sentence(s). It is often written in a code. Here is an entry for the word **audience**:

au-di-ence (o' dē ns or ô' dē ns) *n* 1. people gathered in a place to hear or see. 2. any persons within hearing: *People who listen to a program over the radio may be called the audience.* 3. a chance to be heard; hearing: *The committee will give you an audience to hear your plan.* 4. a formal interview with a person of high rank: *The king granted an audience to the reporter.* 5. the act or fact of hearing. 6. the readers of a book or journal. [ME < OF < L *audientia* hearing < *audire* hear]

The arrow sign (<) means "derived from" or "taken from." So the code ME < OF < L *audientia* hearing < *audire* hear, is interpreted as follows: Our word "audience" comes from a Middle English (ME) (1100-1500 A.D.) word that is taken from an Old French (OF) (800-1400 A.D.) word that is derived from the Latin (L) word (noun) *audientia*, which means "a hearing" and is derived from the Latin word (verb) *audire*, "to hear."

Use a dictionary to complete the following exercise. The first two items have been done for you as examples. (See the following pages of your *Language Arts Handbook* for more information about using a dictionary, word origins, and root words: pages 3, 4, 21-25.)

1. Modern Word: *lunar*

Meaning of Modern Word: *of or like the moon*

Original Word: *luna (Latin)*

Meaning of Original Word: *moon*

2. Modern Word: *instructed*

Meaning of Modern Word: *taught; imparted knowledge to*

Original Word: *struere (Latin)*

Meaning of Original Word: *to build*

3. Modern Word: *prince*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

4. Modern Word: *emperor*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

5. Modern Word: *servant*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

6. Modern Word: *palace*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

7. Modern Word: *language*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

8. Modern Word: *converse*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

9. Modern Word: *suffice*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

10. Modern Word: *petition*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

11. Modern Word: *permission*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

12. Modern Word: *paradise*

Meaning of Modern Word: _____

Original Word: _____

Meaning of Original Word: _____

Reading: "How They Saw the Universe"



It can be extremely interesting to look back at the history of man's knowledge of the cosmos. As the science of astronomy has progressed, man's theories about the nature of the universe have changed considerably.

Turn now to page 102 in your *Contexts Reading Skills Two* and read the selection titled "How They Saw the Universe." Then complete the exercises below. Reread the article if necessary.

Understanding the Selection

EXERCISE 9 Match each astronomer's name with his theory by writing the appropriate astronomer's name in the blank space.

Astronomers	Theories
Copernicus	_____ A planet's distance from the sun is related to its speed of movement in the sky.
Pythagoras	_____
Ptolemy	_____ Earth is in the centre of the universe and is motionless.
Aristarchus	_____ Planetary orbits around the sun are not perfect circles, but ellipses.
Galileo	_____ The objects in the heavens are not perfect and not everything in the universe revolves around Earth.
Kepler	_____ He first proposed that the sun, not Earth, was the centre of the universe.
	_____ He first proposed that Earth was a sphere.

Interpreting Meaning**EXERCISE 10**

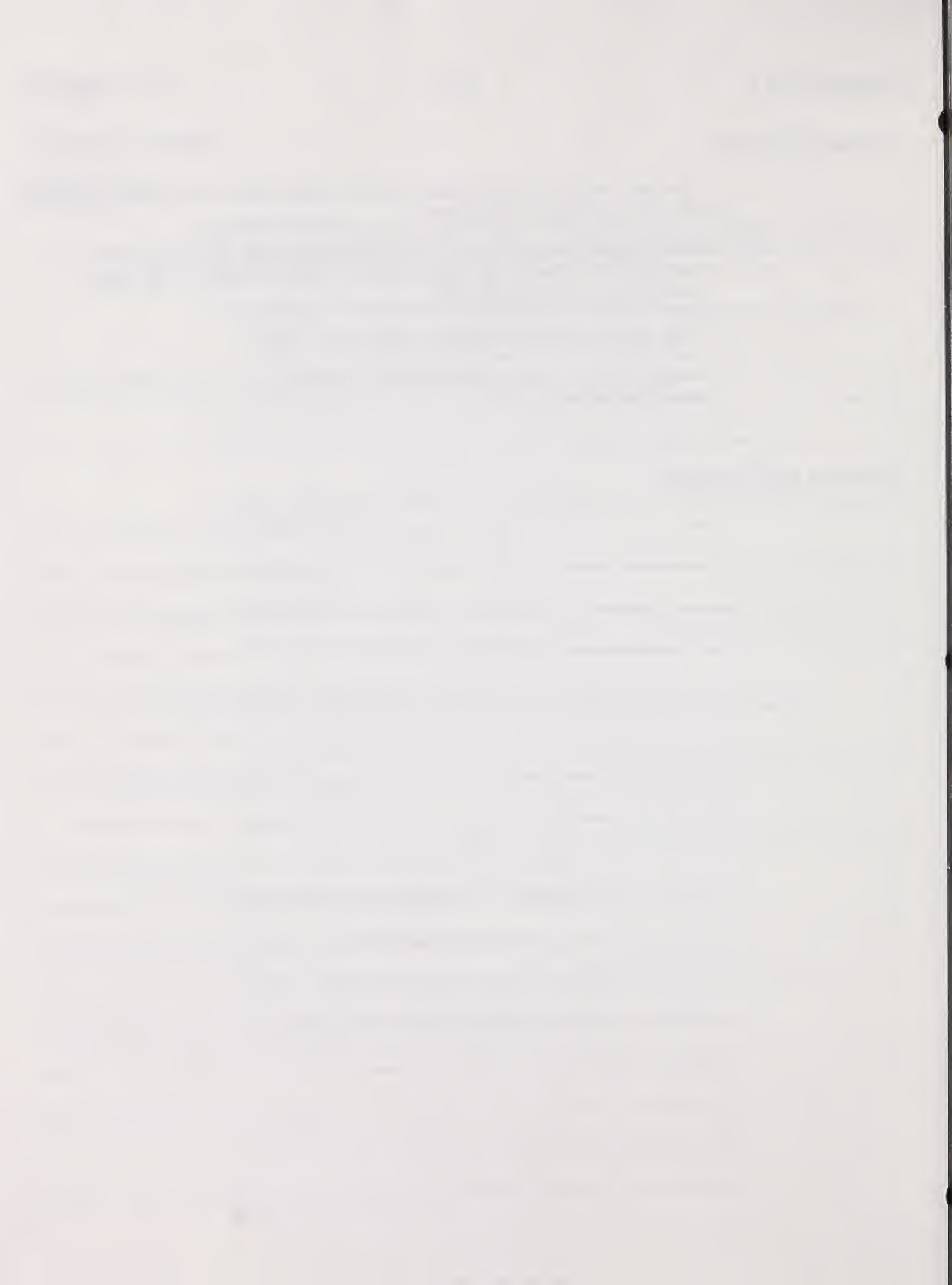
Read the directions under the heading "Vocabulary and Language" on page 105 in your *Contexts Reading Skills Two*. Write the complete sentence from page 105 that best match the meaning of the original sentences, reprinted below.

1. Pythagoras' concept of a spherical Earth gained widespread acceptance.

2. The heliocentric theory of Aristarchus did not gain favour among his contemporaries.

3. Ptolemy embraced the assumption that the heavens were perfect.

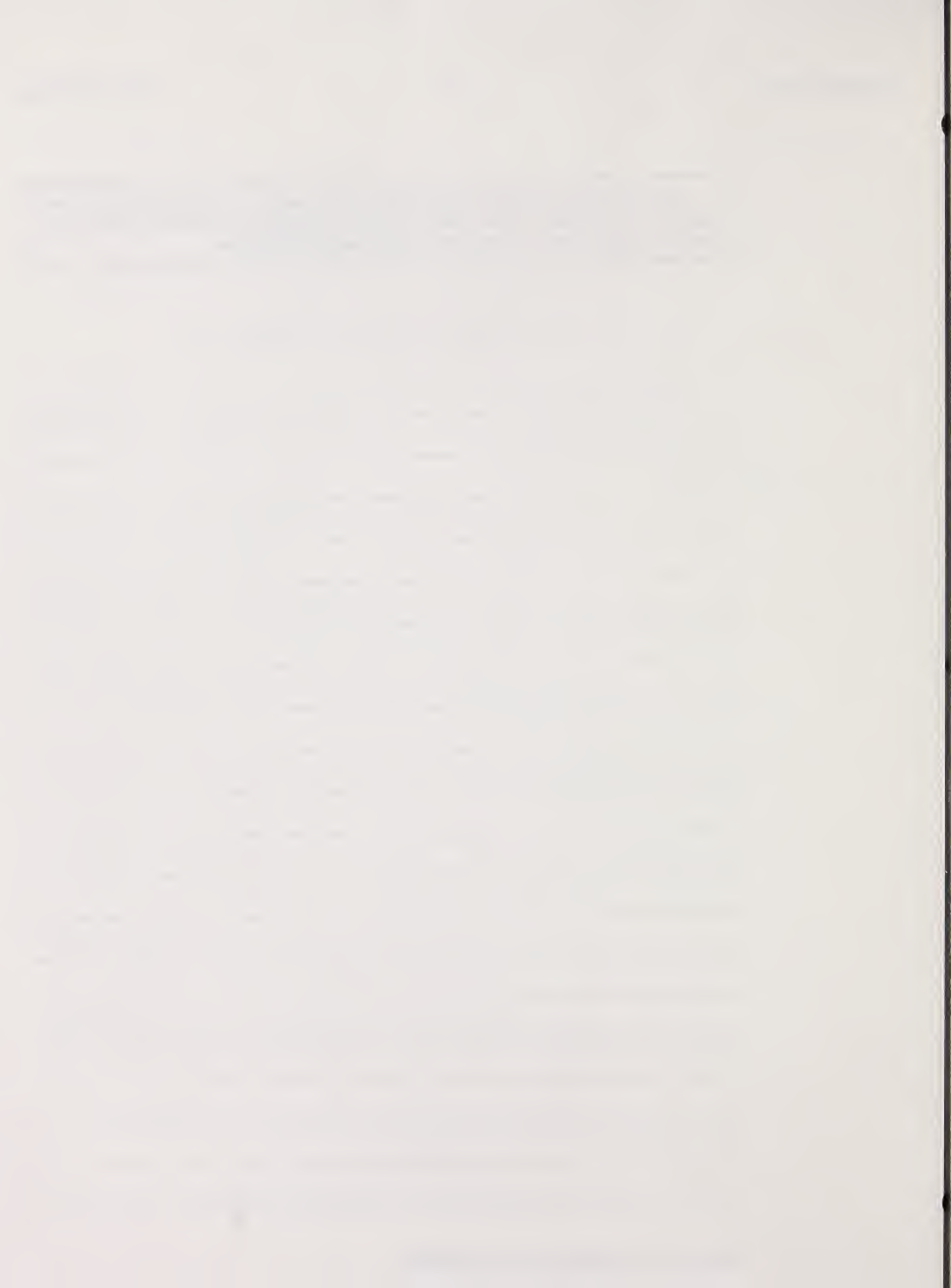
4. Astronomy was rekindled by Copernicus.



This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

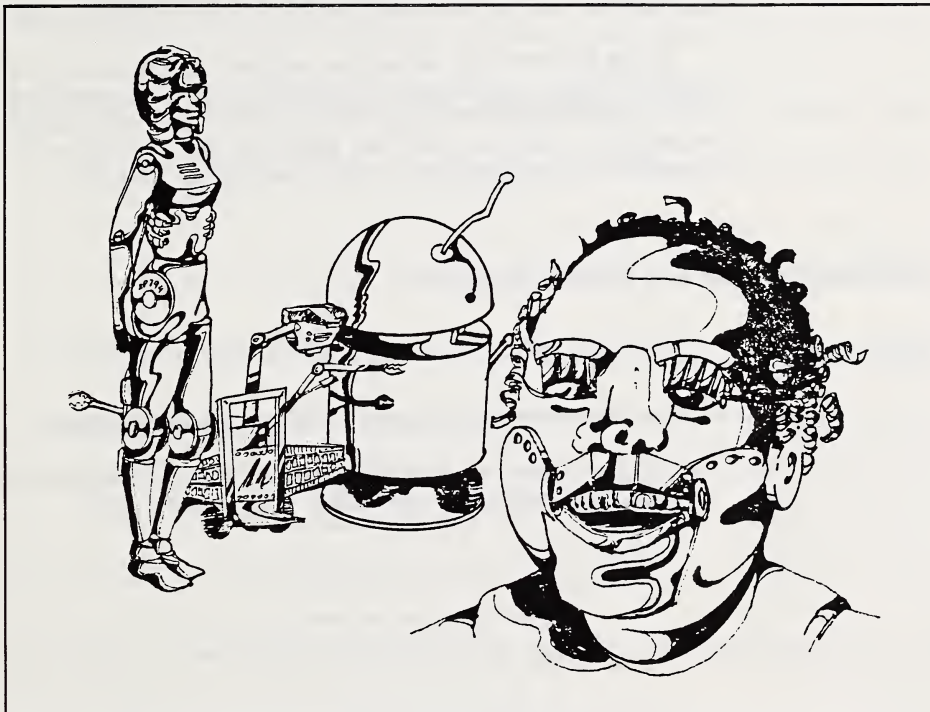
3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

TECHNOLOGY, MAN AND THE FUTURE**Creating a Context: Computers and Robots**

In the previous three lessons you have learned quite a lot of scientific information about the solar system and the universe. You have also read and thought about the search for life in space and studied some examples of science (speculative) fiction. In this lesson you will consider man's place in a world that seems to be increasingly dominated by revolutionary forms of a new technology—computers and robots.

As computers and robots become more and more a part of your daily life at school, work and play, it becomes increasingly important for you to learn as much as you can about this new technology. You will need to consider your place in relationship to the technology of robots and computers in order to make intelligent career choices in the future. You will need to learn to control these new technologies rather than let them control you!

Reading: "The Tomorrow City"

The story selection that you are about to read is an excerpt taken from the science-fiction novel, *The Tomorrow City*, by Monica Hughes. Monica Hughes is a Canadian writer from Edmonton, Alberta. She has written many popular science-fiction novels for young people including *Crisis on Conshelf Ten*, *Earthdark*, and *The Keeper of the Isis Light*, as well as the novel from which this excerpt is taken.

In *The Tomorrow City* the author imagines what might happen if a super-computer named C-Three was allowed to control an entire city and its people. Turn to page 194 in your *Contexts Anthology Two* and read the selection now. The introduction on page 194 tells you what has happened prior to the incidents in the excerpt. Complete the exercises below after reading the selection.

Expressing Opinions and Making Inferences

EXERCISE 1

Answer the following questions using **complete sentences**.

1. Do you think it is possible that in the future, computers could control whole cities and eventually the world? Why or why not?

2. Would it necessarily be bad to have computers controlling people? Why or why not?

3. How do you think the police officer knew Caro's name and address?

4. How do you know that the police officer believed C-Three is always right?

5. What good uses of the computer does David mention?

6. How did David figure out that C-Three could "hear" everything people said?

7. How does C-Three use the citizens' cable channel to control the population of Thompsonville?

8. What is brainwashing? (Use your dictionary if you are not sure!)

9. How do Caro and David plan to start their campaign against C-Three?

10. Do you think their plan will work? Why or why not?

Vocabulary

EXERCISE 2

1. After each sentence, underline the word or phrase that means the same as the word in bold type.
 - (a) I expect there are some sort of **subliminal** messages in that dull soap opera thing. (hidden, obvious)
 - (b) Under its **benevolent** control, he believed, Thompsonville would have no more problems. (kindly, malicious)
 - (c) The city would no longer suffer from dirt, **dilapidated** houses, or traffic jams. (ramshackle, sturdy)
 - (d) If I heard **subversive** talk like that from an adult, he'd be in the psychiatric hospital within the hour. (supportive, treacherous)

- (e) Caro's father intended C-Three to **monitor** crime by using cameras on the streets. (keep track of, ignore)
- (f) C-Three also made use of **input** it received from the citizens' cable channel to control people's behavior. (information, output)
- (g) They decided it would be too difficult to get into the Telephone Tower and **sabotage** C-Three. (damage, protect)

2. Here are some items to help you compile a glossary of computer language. Provide definitions for the terms below. The first 5 have been done for you and should provide clues for the remainder.

- (a) bit — *the basic unit of information used by a computer (either 1 or 0)*
- (b) log-on — *using a password to tell the computer you are going to work on it*
- (c) memory — *a system by which a computer can store information for future use*
- (d) program — *a sequence of instructions to a computer to carry out a task*
- (e) software — *all of the programs that make a computer do a specific task*

(f) byte — _____

(g) data-base — _____

(h) floppy disc — _____

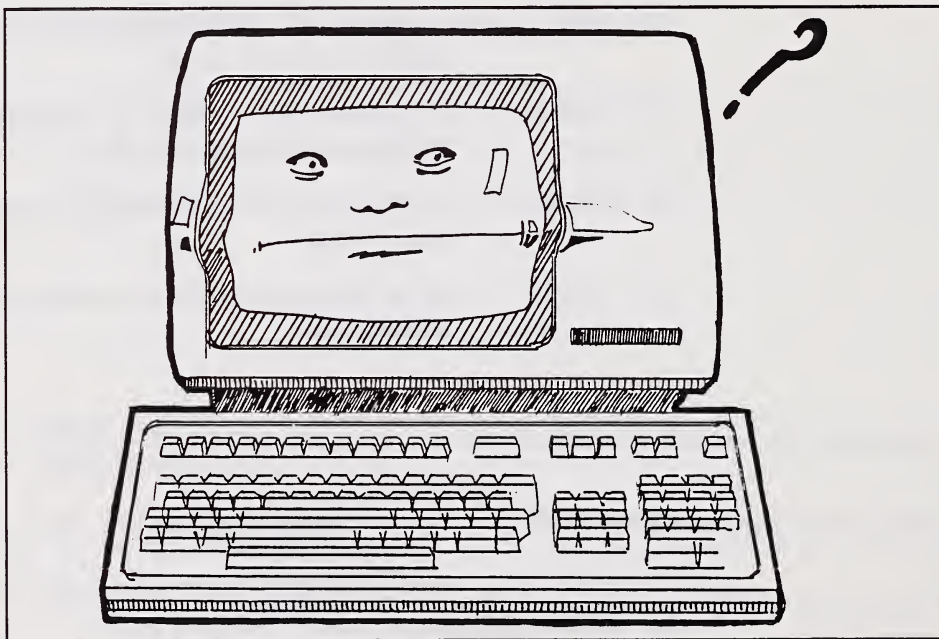
(i) hardware — _____

(j) log-off — _____

(k) on-line — _____

(l) programmer— _____

Reading: "Computers—Con and Pro"



Will there ever be a computer that is smarter than the human brain? Is a computer capable of making a judgment, using common sense, or learning on its own? Are computers destined to take over the world and render human beings obsolete? These are some of the questions that need to be asked as scientists search to create more and more complex computers.

The article which you are about to read explores some of these questions. Turn to page 106 in *Contexts Reading Skills Two* and read the selection titled "Computers—Con and Pro." Then complete the exercises below.

Understanding the Selection**EXERCISE 3**

In your own words, write what you think is meant by each of the following sentences. Use **complete sentences** in your answers.

1. Arthur C. Clarke pursued the idea of an intelligent machine to its logical—and scariest—conclusion.

2. Even our most complex computers are still high-speed morons.

3. It is the complexity of the human brain's *program* that makes it *smart*.

4. While the human brain is capable of inferring, the computer is not.

5. We must never give up the ability to pull the plug.

Responding Personally

EXERCISE 4

Choose **one** of the three topics below and write a well-constructed paragraph on that topic. Space is provided for planning your work and writing your final copy. Use looseleaf paper if you need more space.

- A. "Some day computers will be as intelligent as human beings." Do you agree or disagree? Explain your point of view using examples to support your opinion.

OR

- B. Arthur C. Clarke says we may lose control over computers in the future. Do you think we should take his warning seriously? Explain your opinion using examples.

OR

- C. If you have had any experience programming a computer, tell about some of your achievements and some of your problems.

Which topic did you choose? _____

Plan your paragraph and write your rough draft here and on the next page.

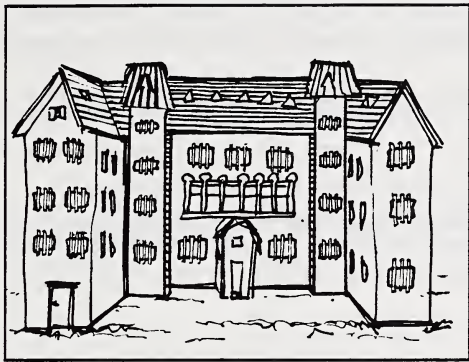
This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's part of a bound notebook. There is no handwriting or other markings on the page.

Write the final copy of your paragraph here. Your final copy should be neat and legible.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reading: "The Iron-Barred Door"



"The Iron-Barred Door" by Monica Hughes won the 1982 Vicky Metcalfe Award, given by the Canadian Authors' Association for the best Canadian short story for young readers. In this story Monica Hughes has imagined what it might be like if a young person had grown up completely depending on a robot to provide for her everyday needs.

Turn to page 61 in your *Contexts Anthology Two* and read the entire story. Then complete the exercises below.

Making Inferences

EXERCISE 5

Answer each of the following questions in **complete sentences**.

1. What do you think had happened to the city?

2. Why do you think the door was bolted shut?

3. Why did the intruders try to break in?

4. When and where do you think the story takes place? Why do you think so?

5. Why do you think Rebecca and George were the only survivors?

6. What might have happened to her parents?

7. What do you think Rebecca will find when she leaves the house? Why do you think so?

Principal and Subordinate Clauses

In Lesson 7 you dealt with subjects and predicates as well as clauses. The following exercise will serve as a review of these concepts. You may wish to briefly review Lesson 7, pages 62-63 in your *Language Arts Handbook*, and the notes below.

When he saw Rebecca on the steep roof, George forbade her to climb up there again.

This sentence contains two clauses. The second clause is the principal clause. It is a complete sentence that could stand on its own. The first clause in the sentence is a *subordinate clause*. It could **not** stand on its own as a complete sentence. A subordinate clause is almost always attached to a *principal clause*.

EXERCISE 6

1. Underline the principal clause in each sentence once; then underline the subordinate clause twice.
 - (a) When you looked into the wide mirror above the mantel, you could see the reflection of the whole room behind you.
 - (b) She danced around the fire until the embers glowed.
 - (c) He was there whenever he was needed.
 - (d) She called to him again as he fastened the new tiles to the roof.
 - (e) It slid smoothly, though it had not been used in twelve years.
 - (f) She lifted the great iron bar from the sockets where it had lain for years.
2. (a) Draw a circle around the word that begins each subordinate clause in the sentences above. These words are called *subordinate conjunctions*.
 - (b) Here are some more subordinate conjunctions:

after	wherever	since	while	whether	so that
because	before	although	as if	if	unless

Choose five subordinate conjunctions from the list above and write five sentences, using a different subordinate conjunction in each one.

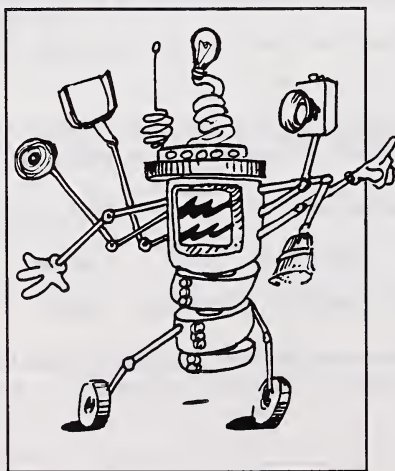
- (i) _____

(ii) _____

(iii) _____

(iv) _____

(v) _____

Reading: "Who Can Replace A Human?"

Brian Aldiss is one of Britain's foremost science-fiction authors. He has published several short-story collections as well as several novels. In his story, "Who Can Replace A Human?", Brian Aldiss has imagined a future world in which the human population has dwindled because of nuclear war and pollution. It has become necessary for machines to do most of the work that people do in our present-day society. Turn to page 202 in your *Contexts Anthology Two* and read Aldiss' story now. Complete the exercises that follow after reading the entire story.

Responding to What You Have Read

EXERCISE 7

Answer in **complete sentences**.

1. Why did the machines decide to go to the city?

2. Why did they decide to change their plan and go to the mountains instead?

3. How were the machines

(a) like human beings?

(b) unlike human beings?

4. Why do you think the machines acted as they did when the man spoke at the end of the story?

Vocabulary**EXERCISE 8**

After each of the numbered sentences below, write the word or phrase from the box that tells the meaning of the word or phrase in bold type.

clumsily	prayer or request
frame or body	ploughed but unseeded for a season
similar or alike	never known or done before
face	able to be withdrawn or pulled back
devastated	kept records or accounts

1. By rights, it ought now to lie **fallow** for a while.

2. Most of the machines in the station **were clerical** and consequently small.

3. The unlocker was easy to find among so many other **non-differentiated** types.

4. This lack of orders for the machines was **unprecedented**.

5. The penner had ten **retractable** arms.

6. You will find cross-country travel difficult with your low **chassis**.

7. The locker, who wanted to go with the other machines, hastily moved up to them, waving its key arms in **entreaty**.

8. The huge field-minder followed the bulldozer **cumbrously** through the dark.
- _____

9. They saw that the man's **countenance** was **ravaged** by starvation.

countenance _____

ravaged _____

Sentence Variety

EXERCISE 9

In his short story, Brian Aldiss uses a variety of sentence types:

Simple Sentence – A simple sentence has one main clause, composed of a subject and predicate. The subject may contain more than one noun such as *Judy and I* and the predicate may contain more than one verb such as *hopped, skipped, and jumped*.

Compound Sentence – A compound sentence has two or more main clauses linked by a semicolon or a conjunction such as *and, but, yet, or*.

Complex Sentence – A complex sentence has one main clause and one or more subordinate clauses. Each subordinate clause is introduced by a conjunction such as *because, if, though, when*.

For more information about these types of sentences see pages 80-82 of your *Language Arts Handbook*.

1. Here are the first six sentences of Aldiss's story. Write **simple**, **complex** or **compound** on the line before each sentence.

_____ (a) The field-minder finished turning the topsoil of a thousand-hectare field.

_____ (b) When it had turned the last furrow, it climbed onto the highway and looked back at its work.

_____ (c) The work was good.

_____ (d) Only the land was bad.

_____ (e) Like the ground all over Earth, it was impoverished by overcropping or the long-lasting effects of nuclear bombardment.

_____ (f) By rights, it ought now to lie fallow for a while, but the field-minder had other orders.

2. Edit the following passage adapted from "Fog Horn" by Ray Bradbury so that it contains a **variety of sentences**. (You may add words, cross out words, or rearrange words. Use the symbols given on the editor's chart.) Then rewrite the edited passage in the space provided at the top of page 20.

Editor's Chart

Symbol

Meaning

^ Insert a word, phrase or punctuation.

/ Take out this word, phrase or punctuation.

X Make this uppercase letter (capital) letter a lowercase (small) letter.

≡ Make this lowercase (small) letter a uppercase (capital) letter.

^{While}
^ We were in the lighthouse. / The silence was very intense. It was so intense that we could hear our hearts pounding in the glassed area of the tower.

The monster stopped and froze. Its great shiny eyes blinked. Its mouth gaped. It rumbled like a volcano. It peered at the lighthouse. Then its eyes caught fire. It reared up. It threshed the water. It rushed at the tower. Its eyes were filled with angry torment.

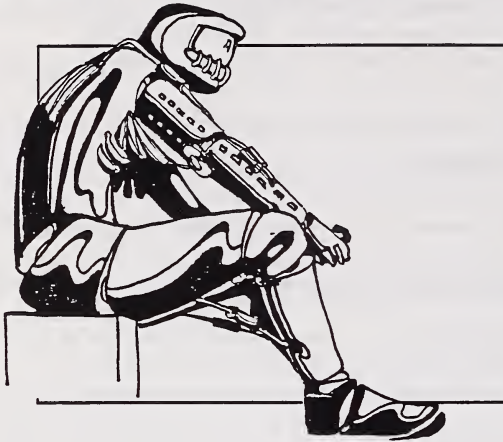
This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery.

3. After editing the passage adapted from "The Fog Horn" by Ray Bradbury, you should have come up with sentences of each type (simple, complex, and compound). Write one example of each type from the edited paragraphs in the appropriate space below.

(a) simple: _____

(b) compound: _____

(c) complex: _____

Reading: "Robots—Slaves in a Brave New World?"

In many ways robots are already replacing human beings; at least in some assembly-line jobs. In the article you are about to read, Jay Ingram, the author, speculates about future directions in robot technology.

Before reading the entire article, read the introduction (the part which comes before the photograph on page 110 of your *Contexts Reading Skills Two*) and the final paragraph on page 112.

Write a sentence in your own words that summarizes what you think the article is about.

Now read the entire article "Robots—Slaves in a Brave New World." Then complete the following exercises.

Skimming and Summarizing**EXERCISE 10**

Read and follow the directions under the heading "Understanding the Selection" on page 113 of *Contexts Reading Skills Two*. Place the number of the paragraph containing the information in the appropriate space.

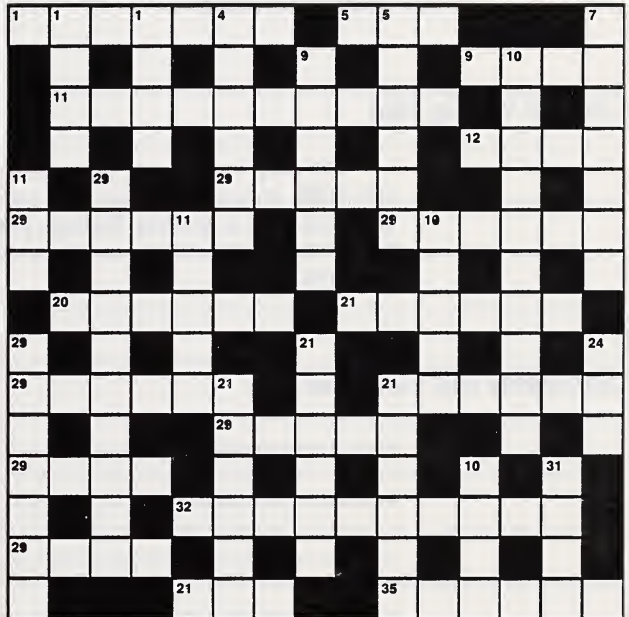
1. How did the word *robot* come to mean an enslaved artificial being? _____
2. Why is it so difficult to build a two-legged robot that can walk anywhere, even on difficult terrain. _____
3. How complicated is the process of human vision? _____
4. Will industrial robots with hands ever be able to judge how firmly to grasp a fragile object? _____

Vocabulary**EXERCISE 11**

The following crossword puzzle will test your memory and vocabulary skills. Give it your best effort! Please use capital letters to complete this crossword. (Hint: Get yourself started by quickly going through and filling in the ones you know first.)

Across

1. The planet closest to the sun
5. An evergreen vine
9. A pain
11. Kindly
12. Running wild
15. A group of similar animals or plants
16. Be against something
18. A gas that is present around Jupiter
20. Large bodies of salt water
21. The universe
25. In Brian Aldiss's story, a machine with fifty arms
27. Strangest, most unusual
28. On the outside
29. A large white bird with a long neck
32. Definitely
33. Consumes
34. Employ
35. An organized plan

**Down**

2. Flows out, like the tide
3. A tapering tube
4. Damage, devastate
6. Disappear
7. Saves, rescues
8. It revolves around the sun.
10. Meat-eaters
13. Wild animals are kept here.
14. A ship that can travel outside the Earth's atmosphere
17. Extra
19. Moved gently and carefully
22. Favoured by fortune or God
23. Having to do with metres
24. His, hers, _____
26. Machines that resemble people
27. Regular paths followed by heavenly bodies
30. Small barrels
31. A kind or sort

Reviewing the Wonders of the Cosmos

In the last four lessons you have studied man's knowledge of the cosmos as well as his creative imaginings about it. The "spacecraft" you have used to explore these wonderful ideas has been for the most part, language, and to some extent, visual media, such as diagrams, photographs and illustrations. You looked at past theories and recent discoveries about the solar system. You considered the possibility of space travel and extra-terrestrial life. You read science-fiction stories, factual articles and reports on man's march toward future technologies and wonders. The final exercise in this thematic unit on the cosmos, a crossword puzzle, tested your memory and vocabulary skills.

Journal Writing Hint

You may wish to use your journal writing page in this lesson to write about what you have enjoyed most in this cosmos unit or what you found most interesting in your readings or studies. Perhaps you have been motivated to do some deeper research into computers, robots or space exploration and would like to write about your findings.

Comments and Questions

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

REVIEW

Congratulations! You are now half-way through the Language Arts 8 course.

Lesson 15 is a review of Lessons 1-14, and it will help you prepare for the final test. It will also give you practice in writing tests.

Before you do this lesson, you should review carefully. Pay particular attention to the concepts and skills which gave you difficulty earlier. Do not refer to your lesson notes or textbooks while you do this lesson.

Lesson 15 is composed in a similar manner to the final test. There is a general section (multiple choice and short answers), a reading and comprehension section, and a writing section.

Part I: Multiple Choice (10 marks) Suggested time: 5 minutes**EXERCISE 1**

Answer the following questions by putting the letter of the best answer in the blank to the left of each question.

- ____ 1. When looking up "nebulous" in the dictionary, you would turn to a page with the following guide words.
- (a) nervosity, neurobiology
 - (b) neoplastic, nerve
 - (c) neanderthal, need
 - (d) need, negroes
- ____ 2. When looking up a word which begins with a "k" sound, you should **not** look for words beginning with the following letter or combination of letters.
- (a) k
 - (b) c
 - (c) sh
 - (d) ch
- ____ 3. When looking for a magazine article in the library you should consult
- (a) Guide to Periodical Literature
 - (b) card catalogue
 - (c) Roget's Thesaurus
 - (d) Dewey Decimal System

- ___ 4. Read the following sentence:

"It is proper to decide these matters not on one fallible test, but on many."

From the context of the sentence, "fallible" means

- (a) foolproof
- (b) flighty
- (c) firsthand
- (d) faulty

- ___ 5. From the table below, the solubility of baking soda at 10°C is

- (a) 6.9
- (b) 8.2
- (c) 9.6
- (d) 4.8

Temperature (°C)	Salt (g)	Sugar (g)	Baking Soda (g)	Alum (g)
0	35.7	179	6.9	4.8
10	35.8	191	8.2	6.9
20	36.0	204	9.6	9.6
30	36.2	220	11.1	14.3
40	36.5	238	12.7	22.2
50	36.8	260	14.5	30.3
60	37.3	287	16.4	46.9

- ___ 6. The advertisement at the right uses the following appeal.

- (a) scientific appeal
- (b) testimonial
- (c) bandwagon
- (d) vanity

MEGATRON
MAJOR MOTION

1991 MEGATRON - XLR ST



Take flight in a 1991 MEGATRON - XLR. Outside, its aerodynamic body parts the wind before you. Inside, full instrumentation surrounds you. Ready for take-off? Megatron unleashes its awesome 3 litre V6 power through a five-speed overdrive.

MEGATRON from \$17,975

- ____ 7. A camera shot that focuses in on a subject, but gives some of the background is called
- (a) a close-up shot
 - (b) a medium shot
 - (c) a wide shot
 - (d) an extreme close-up shot
- ____ 8. When a camera appears to move in toward or away from the subject, the movement is called
- (a) zoom
 - (b) dissolve
 - (c) reprise
 - (d) cut
- ____ 9. The skillful use of words to create a picture in the reader's mind is called
- (a) allusion
 - (b) imagery
 - (c) graphics
 - (d) symbolism
- ____ 10. The following is an example of metaphor
- (a) His smile was as wide as the ocean.
 - (b) The cat smiled slyly.
 - (c) Her smile was a painted mask.
 - (d) Their smiles were like rays of sunshine on a cloudy day.

Part II: Short Answers (20 marks) Suggested time: 20 minutes**EXERCISE 2**

1. List 3 factors a communicator must consider before sending a message.

2. When should you use the following reading methods?

(a) previewing _____

(b) scanning _____

(c) skimming _____

(d) SQ3R _____

3. (a) Explain how reporters get the details for their newspapers.

(b) Why is it important to be a critical reader of news reports?

4. Correct the following sentences.

- (a) All the children in correspondence studies.

- (b) I found a dollar walking along the street.

- (c) The sewing machine took many years to perfect it is not a simple tool.

5. Punctuate the following sentence:

George explained Tom its a mystery.

6. Underline the correct verb form in the following.

- (a) Neither John nor his children (like, likes) broccoli.
- (b) Measles (is, are) a contagious disease.
- (c) The case of the missing jewels (was, were) difficult to solve.
- (d) Janet and her children (was, were) touring the Maritimes.
- (e) Either the kitten or the puppy (makes, make) a good pet.

Part III: Understanding What You Read (30 marks) Suggested time: 35 min.

Read the autobiographical story "Punished!" on pages 10-12 of *Contexts Reading Skills Two* and complete the exercises which follow in this lesson.

EXERCISE 3

True or False (10 marks)

Decide whether each of the following statements is true or false and place your answer in the space beside each statement.

- _____ 1. Mrs. Murphy treated Fredelle as if she was a very slow learner.
- _____ 2. Fredelle was never punished physically at home by her parents.
- _____ 3. The story takes place around the time of Easter.
- _____ 4. Papa's comments near the end of the story show how angry he was with Fredelle's behavior at school.
- _____ 5. The setting for the story is darkest Africa.
- _____ 6. Fredelle ran home after the punishment and told the whole story to her parents.
- _____ 7. Fredelle is justly punished by Mrs. Murphy because Fredelle gives the incorrect definition of "peculiar."
- _____ 8. Fredelle hit Mrs. Murphy with the strap when Mrs. Murphy dropped it accidentally.
- _____ 9. Fredelle had always been good at arithmetic.
- _____ 10. Miss Binton was Fredelle's first teacher at Gladstone school.

EXERCISE 4 Vocabulary (10 marks)

Match each of the following words from "Punished!" in Column A with its corresponding synonym or definition in Column B by placing the letter of the word in the appropriate blank.

Column A**Column B**

- | | | |
|--------------------|-------|------------------------------------|
| (a) eminence | _____ | facial expression |
| (b) articulating | _____ | discouraging; causing apprehension |
| (c) deliberateness | _____ | cause to suffer |
| (d) humiliation | _____ | beyond understanding |
| (e) formidable | _____ | ruddy |
| (f) unfathomable | _____ | embarrassments |
| (g) florid | _____ | delinquents |
| (h) countenance | _____ | altering distinctly |
| (i) incorrigibles | _____ | loftiness |
| (j) afflict | _____ | carefulness |

EXERCISE 5

Short Answer (10 marks)

Answer each of the following questions using complete sentence form.

(3)

1. Explain the conflict in this story, its type, and how the conflict is resolved.

(3)

2. Explain why Fredelle is confused after she receives her punishment.

(4)

3. In a well-constructed paragraph describe Fredelle's personality. Use details or examples from the story to support your description.

Part IV: Writing Skills (40 marks) Suggested time: 60 minutes

In Part III of this review test you read a story about a young girl's punishment and difficulties adjusting to a life in a new town.

Writing Assignment

Describe an occasion when you experienced a punishment, whether justly or unjustly, or an occasion when you experienced problems adjusting to a new town or a new situation in your life. Try to answer the following questions clearly in your written composition.

- Where did the events take place?
- What were the circumstances of the situation?
- Who was punished?
- What were your feelings during the experience and afterwards?
- What did you learn about yourself or others from this experience?

Guidelines for Writing

You may present your ideas in any prose form that will make your writing interesting (diary or journal entry, personal essay or anecdote, letter). You are expected to provide one to two pages of completed writing. Space is provided for planning and outlining, a first draft, and the final copy; however, only the final copy will be marked. (Your composition will be marked according to the guide on the next page of this lesson.)

Evaluation of the Writing Assignment

Your correspondence teacher will mark Part IV using this system. It is the same system that will be used to mark the writing you do on the final test.

Category	If your writing has	Maximum Marks	Student's Marks
Content	(a) full information with specific details and is to the point, you will receive 16-20 marks. (b) most information with some details and is generally to the point, you will receive 11-15 marks. (c) inadequate information with few details, and is rather vague, you will receive 6-10 marks. (d) little information with no details and is very vague, you will receive 0-5 marks.	20	
Mechanics	(a) no faults in grammar, spelling and punctuation, you will receive 8 marks. (b) minor faults in grammar, spelling and punctuation, you will receive 6-7 marks. (c) a number of careless errors in spelling, grammar, and punctuation, you will receive 4-5 marks. (d) serious errors in grammar, spelling, and punctuation, you will receive 0-3 marks.	8	
Style, Form and Organization	(a) excellent word usage, sentence structure, paragraph form, and organization, you will receive 10-12 marks. (b) good word usage, sentence structure, paragraph form, and organization, you will receive 7-9 marks. (c) poor word usage, sentence structure, paragraph form, and organization, you will receive 4-6 marks. (d) bad word usage, sentence structure, paragraph form, and organization, you will receive 0-3 marks.	12	

Use this space for planning/outlining your composition.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Use this space for writing a first draft.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Use this space for your final copy.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Journal Writing Hint

For the journal page in this lesson, you may wish to write about your experience doing Lessons 1-14. What lessons did you find most helpful and enjoyable? Were there any lesson in the course so far that were too easy or too difficult?

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

This page is for your journal writing. See page 111. of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE NOVEL

What is a Novel?

The novel, like the short story, is a fictional narrative in which characters face conflicts. Like the short story, the novel's plot or action takes place in a particular setting (place and time) and is described from a particular point of view.

There are, however, a few important differences between novels and short stories. As you learned in Lesson 10, a short story often focuses on a single character or conflict, whereas the novel may have several major characters involved in a series of important conflicts or events. While the short story is only a few pages in length and can usually be read in one sitting, a novel is book-length and will probably take several sittings to complete. The novel generally provides the reader with the opportunity to follow its characters through a series of events and over a longer period of time than in the short story.

Why Read Novels?

Since novels are fiction (imaginary), they are written mainly to entertain the reader. You should enjoy the novels you read! Hopefully this will be true of the novels you have chosen to read for this course. Although the novel is imaginary, you should still be able to learn a great deal about people and life from reading fiction. The conflicts and feelings faced by fictional characters are often similar to those experienced by real human beings—after all real human beings wrote the novels! The books you are going to read should give you new knowledge and understanding as well as enjoyment.

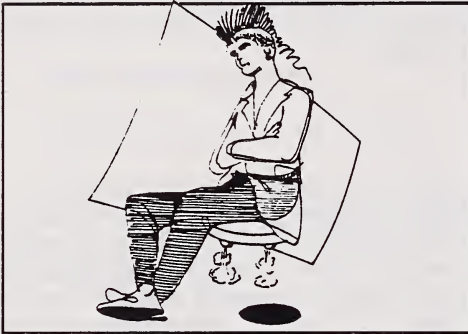
Novels are also useful as windows into the past, present and future of human history and civilization.



Historical novels are set in the past and can lead the reader to a new and deeper understanding of past social systems and lifestyles.



Novels set in present-day surroundings can help you see how others feel and think about the conflicts we all face in the modern world.



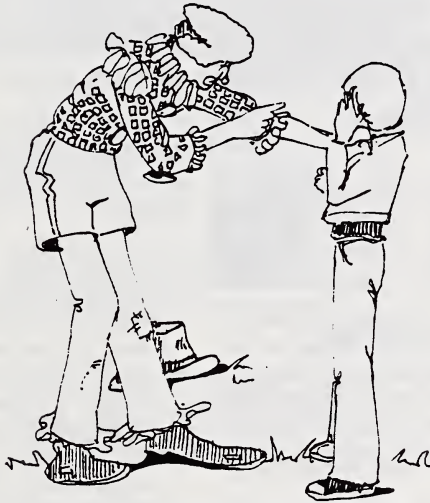
Novels set in the future can aid us in foreseeing the dangers and challenges which await us and for which we must prepare as individuals and as a society.



Novels set in different areas of the world or different cultures can help you to understand your fellow man better.



Sweetgrass is a historical novel set in the early 19th century (1800's) on the plains of Alberta. The main character is a 15-year-old Blackfoot girl named Sweetgrass and the novel describes her day-to-day life from her point of view.



Cowboys Don't Cry is a modern-day story of a teenage boy's stormy relationship with his father, a rodeo clown. Again, the story is told from the main character's point of view.



The Tomorrow City is set in a large city of the near future which comes to be controlled by a large computer, C-Three. The main characters, Caro and David, believe that C-Three is using mind-control over the city's population and must be stopped—but how?

About the Authors

All three of the authors whose novels are represented in this lesson wrote their novels in Alberta! The following biographical information on each author may be of interest to you.

MARILYN HALVORSON Sundre



Born in Olds, Marilyn Halvorson grew up on a ranch near Sundre. She attended the University of Calgary and lived and taught in Didsbury for three years before moving back to her parents' cattle ranch. She now runs the ranch and teaches junior high school in Sundre.

When she was twelve, Ms. Halvorson sent a story off to *The Family Herald*, and though she says the story was not very good, a helpful editor there offered her some encouragement and advice. She was "bitten by the writing bug."

In 1982, she enrolled in Alberta Culture's Correspondence Course in Creative Writing. For one of her assignments she created the characters for *COWBOYS DON'T CRY*, characters that she could not get out of her mind. She saw an ad for the Alberta Culture

Writing for Youth Competition and in two months of late-night writing, *COWBOYS DON'T CRY* came to life. It is a novel about kids and horses and reflects her main interests in life.

COWBOYS DON'T CRY won the competition and was published by Irwin Publishers Inc. in 1984. Response has been enthusiastic, prompting the American publishers Delacorte/Dell to purchase US volume rights and Canadian mass paperback rights. *COWBOYS DON'T CRY* has now been made into a movie.

The success of her first book has encouraged Ms. Halvorson to complete the second, again a story about Alberta teenagers. She says:

"I am trying to write stories for teenagers that tell it like it is, stories that show some of the real situations faced by kids, and which show what life is like from the kids' point of view. I have been teaching adolescents for twelve years and they are, without a doubt, my favorite people. I can't help but be influenced by their lifestyle. As teachers go, I tend to be more of a listener than a talker and when you listen to kids you gain a lot of empathy for them."

It is important to note that Ms. Halvorson, perhaps taking her cue from *The Family Herald* editor in her past, has offered encouragement and writing advice to her students, enabling them to win distinction in provincial writing competitions, and to be published in provincial and Canadian short story anthologies.¹

MONICA HUGHES

Edmonton



"a sensitive and skilled author of remarkable books . . . she is among our very best writers for young people"

Globe and Mail

"She writes with a gutsy realism that bodes well for the future of intelligent juvenile fiction in this country."

Maclean's

"One of the best Canadian, perhaps world authors of juvenile fiction at work today."

Vancouver Province

Monica Hughes has published 16 books in the last ten years—a remarkable feat for any writer. Even more remarkable is the recognition she has received from critics and readers. She is the only author to have twice won Canada's most prestigious award for children's literature, the Canada Council's 5000 Children's Literature Award, and the Canadian Author's Association has honoured Mrs. Hughes with the Vicky Metcalf Award for excellence in a body of writing for children. Her books have been translated into Danish, German, Finnish, Polish, and French, and are especially well-received in Britain where many of them were first published.

Born in Liverpool, Mrs. Hughes has lived in Egypt, Scotland and Rhodesia. In Ottawa, on her way to Australia, she met her husband and moved to Edmonton where they raised their four children. As well as her sixteen books, she has written numerous short stories and generously given her time as instructor at writing workshops and on author visits throughout Canada. In the winter of 1984 Mrs. Hughes was Writer-in-Residence at the University of Alberta.

She writes her books by asking herself questions such as "How would humans live under the sea?" or "Who would survive in Alberta after a nuclear holocaust?" She then creates characters to discover the answers and writes their story. The first question produced *CRISIS ON CONSHelf TEN*, and the second, *BEYOND THE DARK RIVER*, where a young Hutterite boy and a native girl follow the dark river to the war-devastated city.

Of her writing, Monica Hughes says:

"What I would like to provide, rather than explicit guidance, is an old-fashioned sense of heroism, the idea that sometimes there's more than just self-interest at stake. I suppose this goes back to my Norse sagas. I think that larger-than-life figures who inspire us to ennoble ourselves and make ourselves better people, without necessarily spelling out how to do it, are lacking in today's world . . . I think growing up can be terrifying and fiction, especially very imaginative fiction, can explicate it—make it less frightening—much as mythical tales made the world less frightening for our ancestors . . . science fiction is very good for young people—it helps us reach out fearlessly into that many-branched future and take control, perhaps, of our destiny. It teaches us to ask questions. 'What if? . . . and then what?' And it teaches us to find answers."²

JAN HUDSON Edmonton



Jan Hudson was born in Calgary. Her father was a school librarian who encouraged her to read critically, and to love and value books. She developed an early craving to be able to create her own separate worlds in literature.

Her first book, *Sweetgrass*, was runner-up in the 1981 Alberta Writing For Youth Competition. Tree Frog Press liked the manuscript and published it in 1984. The Canadian Library Association selected it as the 1984 Book of the Year for children.

In her writing she says that she strives to entertain, to do a serious rendering of the social history, to provide insight into the political use of myth, and to create an emotional power similar to that of old myths and legends.³

Elements of the Novel

Since the novel is a fictional narrative, it has elements similar to those of the short story. In Lesson 10 you studied the short story and the terms which are used to describe these elements. For your convenience here is a brief outline of the elements of fictional narrative. If you need to review any of these elements in more depth, see pages 170-176 in the *Language Arts Handbook*.

Exposition—the development of background information that is needed to understand the story

Point of View—the story's narrator and the mood which the narrator creates

Setting—the time and place in which the story takes place

Plot—the events that take place in the story

Characters—the people or animals who play roles in the story

Conflict—the conflict is the struggle of the main character or characters to achieve their goals

Climax—the point at which the reader knows for certain whether or not the main character will achieve his goal

Conclusion—what happened to the main character after he achieved or failed to achieve his goal

Theme—the insight into human behavior which the story presents to the reader, or the overall message which the author wishes to communicate to the reader

^{1, 2, 3} Alberta Culture for the excerpts from *Alberta Authors and Their Books for Children and Young Adults*. Reprinted by permission of Alberta Culture.

4. What is the central conflict faced by the main character in the story? What obstacles or problems must he/she overcome?

5. In four or five sentences, briefly outline the plot of the story. (Include the major events.)

6. What is the conclusion of the story? In other words, what happens to the main character or characters at the end?

7. What did you learn about the past, present, or future from reading this novel?

8. (a) How do you rate this novel? (Place a checkmark in the appropriate space.)

fascinating ____ very interesting ____ all right ____ dull ____

- (b) In a few sentences, explain why you rated the book as you did.

Responding Creatively

EXERCISE 2

This exercise will give you the opportunity to use your imagination and creative talents in response to the novel you read.

Space is provided on the following pages for planning and completion of your project. If you need more space, use looseleaf paper or poster paper and include it with your lesson. Be sure your finished work is neat and legible.

Choose one of the following projects and place a checkmark in the blank beside your choice.

- ____ 1. Draw a picture of the setting of the novel you read and write a descriptive paragraph which explains your drawing. Use specific sensory details in your description.
- ____ 2. Write a friendly letter to the author of the novel you read and explain your reactions to the book. (e.g. What did you most enjoy about the novel? What character did you identify with most? What did you dislike about the novel? What questions would you like to ask the author?) Be sure to follow the correct form for a friendly letter as shown on pages 113-114 of the *Language Arts Handbook*. Make up an address for the author.

- _____ 3. Design a new book jacket (front and back cover) for the novel you read. Include the title, author, and publishing company of the book on the front cover. Be sure the illustration relates to an important aspect of the book. On the back of the book jacket, write a paragraph telling about the book which explains why this book makes interesting reading—be persuasive!

- _____ 4. Make a time line of the major events in the novel you read. Be sure the divisions on the time line reflect the time periods in the plot. Use drawings or magazine cutouts to illustrate events along the time line.

- _____ 5. Complete a series of five drawings that show five of the major events in the plot of the novel you read. Write captions for each drawing so that the illustrations can be understood by someone who did not read the book.

- _____ 6. Make up five interview questions for the author of the novel you read. Then imagine that you are the author and write an answer for each question. The biographical information in your lesson notes may be helpful. (If you have a cassette tape recorder with a microphone, you may wish to tape the questions and answers as if the interview actually took place. Use a friend or family member as the interviewer and yourself as the author. Send the tape with your lesson.)

Journal Writing Hint

For the journal page in this lesson, you may wish to ask questions as Monica Hughes does (see page 5) and then outline an idea for a novel that answers this question.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

1. The first part of the document is a header section containing the title and the author's name. The title is "The History of the United States" and the author is "John F. Kennedy".

2. The second part of the document is a table of contents. It lists the chapters and their corresponding page numbers. The chapters are: "The Discovery of America", "The Early Years", "The Revolution", "The Republic", "The Civil War", "The Reconstruction", "The Gilded Age", "The Progressive Era", "The World War", "The New Deal", "The Cold War", and "The Modern Era".

3. The third part of the document is the main body of the text. It begins with a chapter on "The Discovery of America". This chapter discusses the early exploration of the continent by Christopher Columbus and other European explorers. It also covers the indigenous populations and their interactions with the Europeans.

4. The next chapter is "The Early Years". This chapter covers the period from the late 15th century to the early 17th century. It discusses the establishment of the first permanent European settlements in North America and the early development of the colonies.

5. The third chapter is "The Revolution". This chapter covers the period from the late 17th century to the early 18th century. It discusses the growing tensions between the colonies and Britain, leading to the American Revolution.

6. The fourth chapter is "The Republic". This chapter covers the period from the late 18th century to the early 19th century. It discusses the establishment of the new nation and the early years of the Republic.

7. The fifth chapter is "The Civil War". This chapter covers the period from the mid-19th century to the early 20th century. It discusses the conflict between the North and the South over the issue of slavery.

8. The sixth chapter is "The Reconstruction". This chapter covers the period from the late 19th century to the early 20th century. It discusses the efforts to rebuild the South after the Civil War and the challenges faced by the newly freed slaves.

9. The seventh chapter is "The Gilded Age". This chapter covers the period from the late 19th century to the early 20th century. It discusses the rapid industrialization and the rise of the wealthy elite.

10. The eighth chapter is "The Progressive Era". This chapter covers the period from the late 19th century to the early 20th century. It discusses the efforts to reform society and the government.

11. The ninth chapter is "The World War". This chapter covers the period from the early 20th century to the mid-20th century. It discusses the United States' involvement in World War I and World War II.

12. The tenth chapter is "The New Deal". This chapter covers the period from the late 1930s to the early 1950s. It discusses the economic and social reforms implemented by President Franklin D. Roosevelt.

13. The eleventh chapter is "The Cold War". This chapter covers the period from the late 1940s to the early 1960s. It discusses the tensions between the United States and the Soviet Union.

14. The twelfth chapter is "The Modern Era". This chapter covers the period from the late 1960s to the present. It discusses the social and cultural changes of the 1960s and 1970s, as well as the challenges of the 21st century.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

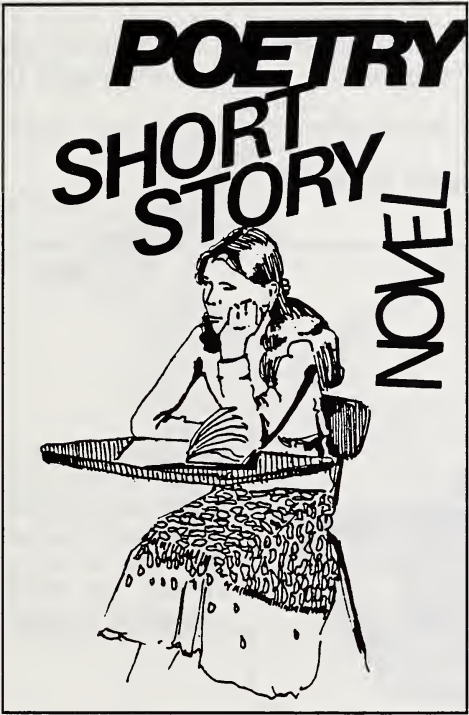
Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

POETRY

Introducing the Genre Unit: Poetry



In earlier units you have already examined two genres: the short story and the novel. In this unit you will study another literary genre, poetry.

In this three-lesson unit, you will gain some knowledge of the difference between prose and poetry, the history of poetry, and the elements of poetry. You will read a wide variety of poems, and you will have the chance to write your own poem.

Poetry and Prose

Poets, unlike prose writers, use as few words as possible. They choose each word of their poems with great care. Poetry is, therefore, a shorter, more concentrated form of writing than prose. Because poems are so compact, the reader is exposed to many ideas and feelings in a short time.

When you read a poem, you should not rush through it. Instead, you must read the poem slowly several times in order to appreciate it fully.

The following table compares prose and poetry.

Prose	Poetry
<ol style="list-style-type: none"> 1. A prose work is composed of sentences. 2. The sentences of prose are organized into paragraphs. 3. Prose has no set rhyme pattern. 4. Prose has no regular pattern of rhythm. 	<ol style="list-style-type: none"> 1. A poem is composed of lines. 2. The lines of poetry are organized into stanzas (verses). 3. Poetry often has a rhyme pattern. 4. Poetry often has a regular pattern of rhythm.

Reading: "Poem: A Reminder"



In his poem, "Poem: A Reminder," Robert Graves addresses the question "What is the difference between poetry and prose?" Turn to page 155 of *Contexts Anthology Two* and read this poem. Then answer the following questions in complete sentences.

Understanding the Poem

EXERCISE 1

1. The title of the poem is somewhat like a warning. What is the title reminding you to do?

2. Why does Robert Graves say, "Read carefully"?

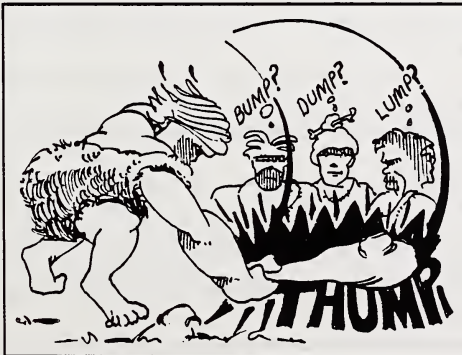
"A convention of respectable age"



In "Poem: A Reminder," Robert Graves calls poetry "a convention of respectable age." Poetry has a long history. In olden times, long before there were newspapers, people were just as interested in hearing about news events as they are today. Wandering minstrels composed ballads which told about sensational events such as shipwrecks, drownings, disasters. The minstrels went about the country, stopping at castles, fairs, wherever people were prepared to pay to hear them sing their ballads.

Ballads were easy to remember because they were written in simple words, they had a regular rhythm, and they had a great deal of repetition.

Reading: "The Invention of Poetry"



Read "The Invention of Poetry" on pages 152-154 of *Contexts Anthology Two*. Then answer the following questions in complete sentences.

Understanding the Selection

EXERCISE 2

1. Retell the story of "The Invention of Poetry" in your own words.

[illegible]

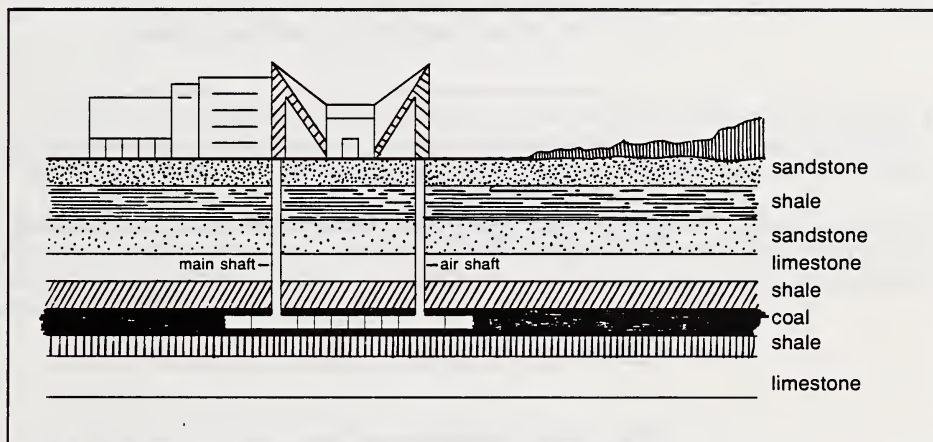
2. Do you think this is really a true story as it says under the title? Why or why not?

Listening: "Ballad of Springhill"

"Ballad of Springhill" is a literary ballad. That is, it is a modern ballad written in the style of traditional ballads which have been handed down from generation to generation.

The inspiration for this ballad was a disaster which occurred at 8:06 p.m. on Thursday, October 23, 1958 in Springhill, Nova Scotia, when the giant Cumberland County coal mine caved in as the result of an underground earthquake. The ballad tells of the dramatic rescue attempt. (For fourteen days, rescuers at the surface fought to locate and save the 174 miners who were trapped in the tiny spaces more than three km underground. In the end, 75 miners died, but thanks to the work of the rescuers, 99 were saved.)

The following diagram of the cross-section of a typical coal mine should help you to understand where coal is found and how deep men must dig to get to the coal.



Understanding the Selection**EXERCISE 3**

1. What is meant by the following?

(a) "bone and blood is the price of coal"

(b) "the roads that never saw sun nor sky"

(c) "two miles of earth for a marking stone"

2. How do you know that there had been other rumblings in the history of Cumberland Mine?

3. Why did the twelve trapped men sing as they lay in the dark without food or water? How could the singing help them?

Optional Listening Activity

Gordon Lightfoot, a Canadian folksinger, wrote several literary ballads. Try to obtain recordings of "The Wreck of the Edmund Fitzgerald" and "Canadian Railroad Trilogy" and listen to them.

Responding Creatively: Writing a Ballad**EXERCISE 4**

Do one of the following. (Place a check mark beside your choice.)

- _____ A. Read "The Day Death Passed Me By" which begins on page 136 of Context to Reading Skills Two. This selection is an eyewitness account of the Halifax Explosion of December 6, 1917.
- _____ B. Using library resources, research one of the following disasters: The Frank Slide (April 29, 1903); The Regina Tornado (June 30, 1912); or The Edmonton Tornado (July 31, 1987) to discover details about the event.
- _____ C. Using newspaper and magazine articles, research the details of a recent disaster from anywhere in the world.

Once you are familiar with the details of your disaster write a ballad about it in verse form. Pattern your ballad after "Ballad of Springhill" or other ballads you have read or heard. You should attempt to use rhyme and repetition in your ballad.

Plan your ballad on looseleaf paper and write a rough draft before doing your finished work in the space provided. Give your ballad a suitable title. (Your ballad should be at least 4 - 5 verses in length but may be longer if you have gathered sufficient details.)

Rough Draft

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Finished Work

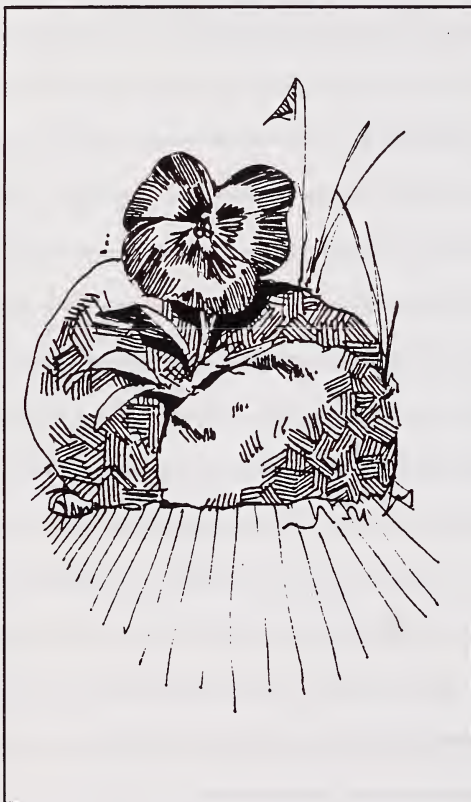
This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Rhythm and Rhyme

When reading "The Invention of Poetry," you learned that early poems contained rhythm and rhyme. Before you go further in this lesson, read the notes on rhythm on pages 162-166 and the notes on rhyme on pages 167-168 of the *Language Arts Handbook*.

Listening: "She Dwelt Among the Untrodden Ways"



You are now going to listen to a poem written by William Wordsworth (1770-1850), "She Dwelt Among the Untrodden Ways."

William Wordsworth is considered to be one of England's greatest poets. He wrote in the classical tradition and skillfully used regular patterns of rhythm and rhyme in his poems.

In "She Dwelt Among the Untrodden Ways," Wordsworth describes a young girl whom scholars believe to be a real person. You should be aware that *Dove* refers to a river in the Lake District of England where Wordsworth lived most of his life. This region of green, rolling hills, fields of heather (moors), and small deep lakes, situated away from towns and cities, would seldom have been visited in 1800.

Now listen to "She Dwelt Among the Untrodden Ways" on the audio cassette tape provided. It is found on page 151 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 5**

1. Why would the poet reveal Lucy's name only near the end of the poem? (Earlier he uses "she" and "maid.")

2. Why is Lucy compared to "a violet by a mossy stone/Half hidden from the eye"? (What does this line tell you about Lucy?)

3. Why did the poet compare Lucy to a lone star?

4. Give the rhyme scheme of the entire poem. (Remember to use lowercase letters to give the rhyme scheme.)

5. Scan the following lines from the poem. Divide the lines into feet and mark the stressed and unstressed syllables.

She lived unknown, and few could know

When Lucy ceased to be;

But she is in her grave, and, oh,

The difference to me!

Free Verse

In "The Invention of Poetry" you read about modern poets who gave up rhyme. They called their poems **free verse**.

Listening: "This Was My Brother"¹

"This Was My Brother" is a poem that illustrates free verse. The poem is expressed in informal, contemporary language, and it is fairly easy to read. The poet might be looking through her family album, showing a friend photographs of her brother who died at Dieppe. She lovingly remembers his youth, his happy nature, his helpfulness, and his ability to fix things. Even when it came to fighting battles, she says, the young man was eager to do his best and death willingly took the offering.

The Allied raid on the French coastal town of Dieppe was on August 19, 1942. The operation was carried out almost entirely by Canadians. Somehow the Germans learned about the planned attack and as a result the Allies were pinned down on the pebbly beaches and slaughtered by the well-fortified German guns on top of the cliffs. Of the force of five thousand men, three thousand were killed or wounded. Most of the rest were taken prisoner. This defeat had more casualties for its size than any other single operation during

World War II. Many Canadians were resentful about the chaos of the operation, calling it an unnecessary disaster.

Listen to "This Was My Brother" on the cassette tape which accompanies the course. This poem is found on page 151 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

¹ This poem originally appeared in the 1940-1950 Macmillan of Canada publications *I RUN WITH THE FOX* and *TASTING THE EARTH* by Mona Gould. Reprinted by permission of the author and Gage Educational Publishing Company, 1989-1994.

Responding Personally**EXERCISE 6**

1. Would you have liked the poet's brother? Why or why not?

2. How would you feel if someone you knew died in battle?

3. Should young people fight when their country goes to war?

Understanding the Poem**EXERCISE 7**

1. To whom do you think the poet might be talking?

2. Why would Mona Gould use the ellipsis, punctuation of three dots, where she did? (What might it indicate that she was doing?)

3. What line tells us that the poet had more than one brother?

4. Was the brother really eager to die? If not, what was he eager to do?

Journal Writing Hint

For the journal page in this lesson you may wish to write about the tornado that struck Edmonton in August, 1987.

Questions and Comments

[illegible]

Please mail this page with your lesson.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental setup and the procedures followed during the study.

3. The third part of the document presents the results of the study, including a comparison of the different methods and techniques used. It also discusses the limitations of the study and the need for further research in this area.

4. The fourth part of the document provides a conclusion and a summary of the findings. It also includes a list of references and a bibliography of the sources used in the study.

5. The fifth part of the document contains a list of appendices and a glossary of terms. It also includes a list of figures and tables that are used throughout the document.

6. The sixth part of the document contains a list of footnotes and a list of references. It also includes a list of figures and tables that are used throughout the document.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

WHAT IS A POEM?

Creating a Context: What is a Poem?



In Lesson 17 you read "The Invention of Poetry." The last frame of the cartoon asked the question "What is a poem anyway?" The reply was "Words that sound good, paint pictures, say how you feel, tell stories and have power..."

In this lesson you will examine this definition in more detail.

Poems: Words that Sound Good

The sound of the words is an important aspect of poetry. Poets are concerned with the sounds of the words they choose.

As you learned in Lesson 17, poems often contain rhythm and rhyme. In addition poems also can contain alliteration and imitative harmony.

Read pages 162-168 of the *Language Arts Handbook*. Review the notes on rhythm and rhyme and study the notes on alliteration and imitative harmony. Also note the section on sound and meaning.

Listening: "Catalogue"¹



Turn to page 148 in *Contexts Anthology Two* and read the poem "Catalogue." Listen to it on the cassette tape and pay attention to the sound of the words. Then answer the following questions in **complete sentences**.

Responding Personally

EXERCISE 1

1. "There are two types of people in the world: those who love cats and those who hate them."

(a) What type of person are you? Give reasons for your opinion.

(b) What type of person do you think the poet is? Give reasons for your opinion.

¹ The New Yorker Magazine for the poem *Catalogue* by Rosalie Moore May 25, 1940. Copyright 1940, 1968 The New Yorker Magazine, Inc. All rights reserved. Reprinted here by special permission. May not be reprinted without express written permission of The New Yorker.

2. Many famous cats are in the media today—Morris the cat, Garfield, Heathcliff. Why do you think these cats are popular?

Understanding the Poem

EXERCISE 2

1. Explain what is meant by the following lines.

(a) "Cats sleep fat and walk thin"

(b) "Oh, cats don't creak/They sneak"

(c) "When everyone else is just ready to go out,/That cat is just ready to come in"

2. Quote the lines the poet uses to describe the following.

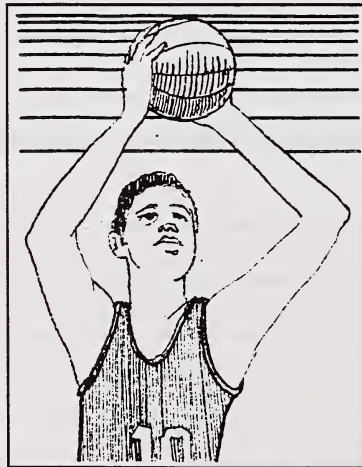
(a) the noises male cats make at night outside

(b) the purring sounds cats make when they're happy

3. This poem has rhyme, but not a regular rhyme scheme. Give the rhyme scheme of the first verse.

4. Find an example of alliteration in the poem.

Listening: "Foul Shot"¹



Listen to "Foul Shot" on the cassette tape which accompanies the course. This poem is found on page 292 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

¹ *Foul Shot* by Edwin A. Hoey. Special permission granted for audio cassette by READ Magazine, published by Field Publications. Copyright 1989, 1962 by Field Publications.

Understanding the Poem**EXERCISE 3**

1. What is the poem describing?

2. Why is the initial situation in the poem suspenseful?

3. The poet adds to the suspense by prolonging the description. He describes each movement as though it were happening in slow motion. He uses a series of verbs to describe the action. He uses repetition.

- (a) List ten verbs used in the poem.

- (b) What words are repeated?

4. This poem does not use rhyme, but sound is still important.

- (a) Give an example of alliteration in the poem.

- (b) Give an example of imitative harmony.

Poems Paint Pictures

It is through our physical senses that we grow in our awareness of ourselves and our world. Some people, however, see with detailed perceptiveness when they view a scene. Others look but do not really notice what is before them.

Seeing can be a communicative process. Sometimes when a person explains something to you effectively, you say, "I see."

Poets are people with sensitive reactions; they are able to grasp the minutest details—each hue of colour, each gentle sound, each soft touch. Moreover, they are able to communicate these details in word pictures or images to the readers of their poems and make them "see."

Read the section on "Creating an Impression on the Reader" on pages 158-159 of the *Language Arts Handbook*.

Reading: "Greatness"

Alden Nowlan in his poem, "Greatness," identifies the task of a poet as being able to make readers see precise images in their minds by merely suggesting them through words.

Turn to page 155 of *Contexts Anthology Two* and read the poem "Greatness." Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 4**

1. From where do you think the author got the idea for his poem?

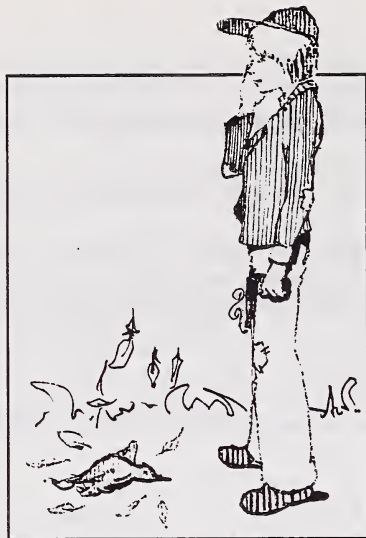
2. Did you "see" the scene the poet wanted you to see in his poem? Why or why not?

3. Why do you think the poet moved from large things (sunlight) to small things (three kernels of popcorn spilled on the snow) in the last four lines of the poem?

Figurative Language

As mentioned earlier, poets try to communicate their life experiences. To be effective at this, poets frequently use figurative language to convey their ideas and to appeal to the reader's imagination.

Read the section on figurative language on pages 159-161 in the *Language Arts Handbook*.

Reading: "The Bird"

Read "The Bird" on page 151 of *Contexts Anthology Two* which describes a boy's experience hunting.

Understanding the Selection**EXERCISE 5**

1. What does the first verse describe?

2. What does the second verse describe?

3. To what is the dead bird compared?

4. To what is the boy's doubt about the killing compared?

5. What is the significance of the "white bird" in verse one and the "black bird" in verse two?

Responding Creatively

EXERCISE 6

1. You have been studying about how poems paint pictures and how figurative language helps to create these pictures. You will now get a chance to write a poem of your own that paints a picture.

Turn to pages 78-79 of *Contexts Reading Skills Two* and choose one of the seven photographs to give you some ideas for your poem. Then write a poem in the space provided below. (You may wish to plan your poem first by choosing some suitable descriptive words which you think will help your reader "see" the scene you wish to describe. Do your planning on scrap paper.)

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

2. Draw a picture to illustrate the following poem.

The Abandoned Farm ¹

The sagging fence
serves no purpose;
the empty foundation
stares at the sky.

The rabbit and the owl
inhabit the wood-lot.

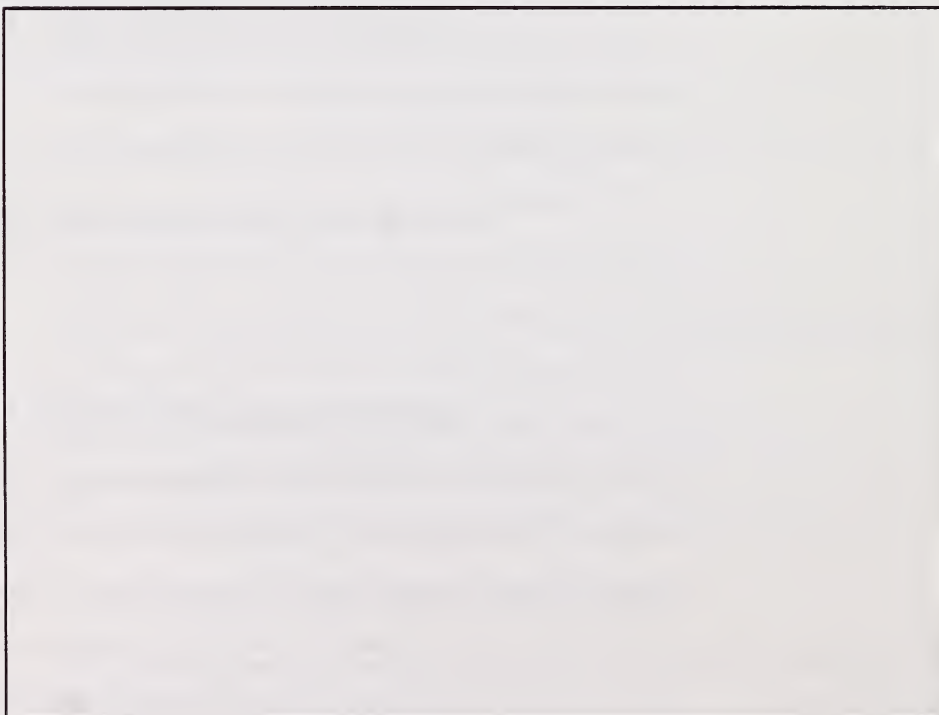
Snow falls among the trees,
snow half-buries an old wagon
abandoned like this farm
and forgotten.

The trees
stand out darkly
then like memories
are half-obsured
among spinning flakes.

The silence
holds the hour
in a white twilight.

Today
the forgotten farm
knows only
the cold harvest of the snow.

James M. Moir



¹ Reprinted by permission of the author.

Poems Say How You Feel

Poets often choose to write about how they feel. They can write about joyful feelings such as friendship, love and excitement, or about sad feelings such as loneliness, rejection and sorrow. They hope others can feel with them this depth of emotion that they have put in their poems.

A poem which expresses a poet's feelings is called a *lyric poem*.

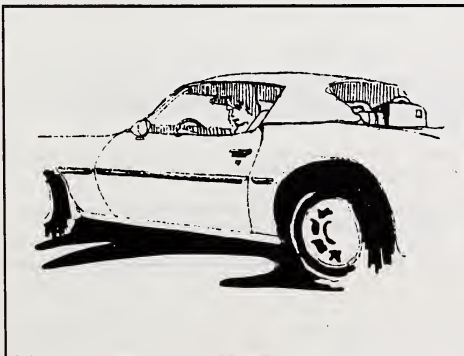
Reading: "Understanding"

Read "Understanding" on page 155 of *Contexts Anthology Two*.

EXERCISE 7

1. What does the poet say about personal poems?

2. What does the poet mean by "It is as much about you/As it is about me."?

Reading: "Moving"

Turn to page 81 of *Contexts Reading Skills Two* and read the poem "Moving." Then answer the following questions in complete sentences.

Understanding the Poem**EXERCISE 8**

1. How does the author feel about moving? Why does she feel this way?

2. To what does the poet compare herself in the third verse?

3. Since she has to move whether she wants to or not what does she resolve to do?

4. Did you feel with the poet the emotion she put in her poem? Explain.

Poems Tell Stories

Some poems tell stories. These poems are called *narrative poems*.

Listening: "Waiter! . . . there's an alligator in my coffee"¹

"Waiter!...there's an alligator in my coffee" is a poem that tells an absurd story about a customer in a restaurant who discovers an alligator in his coffee.

Listen to the poem on the cassette tape which accompanies the course. It is found on page 149 of *Contexts Anthology Two*.

Notice that there are four speakers—customer, waiter, owner and narrator.

Understanding the Poem**EXERCISE 9**

1. Which of the characters (customer, waiter or owner) in the poem actually believed in the existence of the alligator?

¹ Press Porcepic Limited for the poem *Waiter! . . . there's an alligator in my coffee* by Joe Rosenblatt. Reproduced onto audio cassette by permission of Press Porcepic Limited.

2. Do you think that the customer was slightly crazy or was he deliberately playing a game to provoke people to react? Why do you feel this way?

3. Why would the waiter have behaved as he did?

4. Why would the owner have behaved as he did?

5. Which of the characters (customer, waiter and owner) fits each of these stereotypes?

(a) hysterical _____

(b) belligerent _____

(c) unimaginative _____

6. Why do you think Joe Rosenblatt wrote his poem?

EXERCISE 10

Write a poem that tells how you feel about something or someone, or that tells a story. (Plan your poem on scrap paper first so your finished work will be neat and legible.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

FORMS OF POETRY

Creating a Context

In Lessons 17 and 18 you examined some of the elements of poetry in general. In this lesson you will examine three distinct forms of poetry: the limerick, the haiku poem, and the concrete poem.

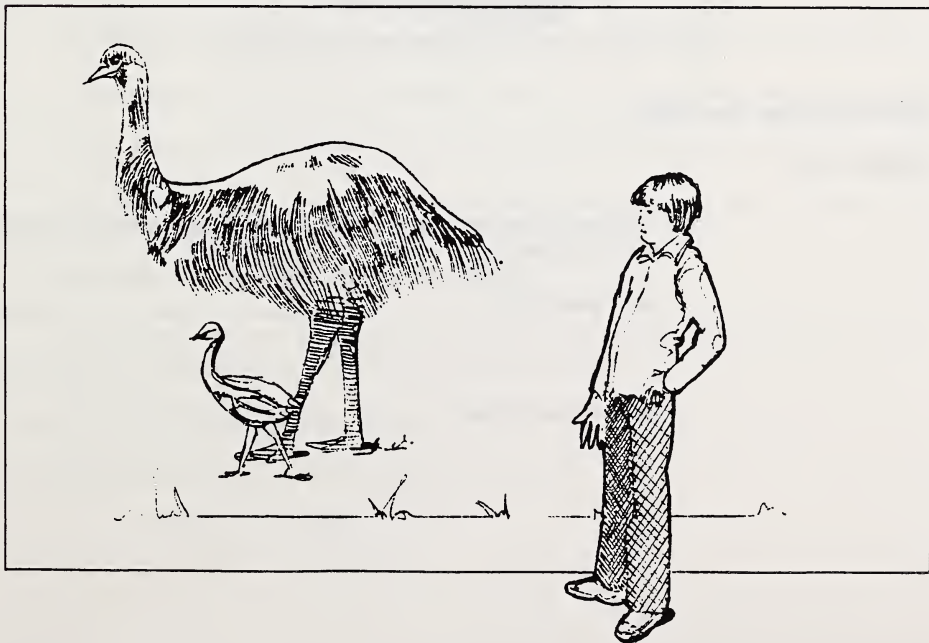
The Limerick

The limerick is a type of poetry known as nonsense verse. The first collection of limericks appeared in the 1820's. These limericks were written by Edward Lear to amuse the children of a friend. They described improbable situations in a humorous manner.

The limerick is easily recognizable to everyone because of its shape as well as its tone. These silly poems have five lines. The first, second, and fifth lines rhyme. The third and fourth lines rhyme and are shorter than the other lines. In other words, the rhyme scheme of a limerick is *a a b b a*.

Below is an example of one of Edward Lear's limericks.

At the zoo I remarked to an emu,
"I cannot pretend I esteem you,
You're a greedy old bird,
And your walk is absurd,
But your curious feathers redeem you."



A great many limericks begin by giving the name of a person or the name of a place the person is from in the first line. This is illustrated in the following limericks.

There was a composer named Bong
Who composed a new popular song.
It was simply the croon
Of a lovesick baboon
With occasional thumps on the gong.

There was a young man from the city
Who met what he thought was a kitty.
He gave it a pat
And said, "nice little cat!"
And they buried his clothes out of pity.

Listening: "Limericks à la Carte"



Listen to "Limericks à la Carte" on the audio cassette provided with the course. It is found on page 150 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

Understanding the Poem

EXERCISE 1

1. This poem derives some of its humour from the words selected. Give the meaning of the following.

(a) gumption: _____

(b) presumption: _____

(c) consumption: _____

(d) abdominal: _____

(e) abominable: _____

2. The poem derives some of its humour from the improbable situation being described. What situation is being described in the following verses.

(a) Verse 1: _____

(b) Verse 2: _____

(c) Verse 3: _____

3. Why do you think the poem is called "Limericks à la Carte"? (You may need to check the meaning of **à la carte** in the dictionary.)

4. Give the rhyme scheme of the first verse.

Responding Creatively**EXERCISE 2**

Write a limerick of your own. (Remember that a limerick has five lines. Lines three and four should be shorter than the others. The rhyme scheme must be *a a b b a*.)

If you have difficulty deciding on how to begin your limerick, you may use one of the following lines to get started!

- (a) There was a young fellow whose nose
- (b) A pretty young lady from Calgary
- (c) I said to a kangaroo at the zoo

The Haiku

The haiku (pronounced *hi' koo*), like the limerick, is a special form of poetry. The haiku was developed in Japan many years ago. It usually describes a part of nature. Frequently the haiku is built around a contrast.

The haiku is a very short poem. It consists of three unrhymed lines with seventeen syllables arranged in the following manner.

Line 1: 5 syllables

Line 2: 7 syllables

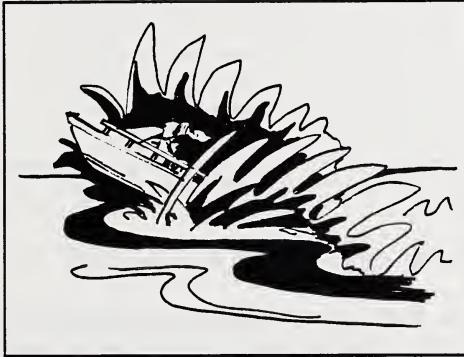
Line 3: 5 syllables

The following poems illustrate this pattern.

What | a | splen|did | day |
No | one | in | all | the | vil|lage |
Do|ing | an|y|thing |

An | ap|ple | blos|som |
Soft | and | frag|ile | on | the | tree |
Brok|en | on | the | ground |

Hal|low|e'n | mid|night |
Rust|ling | and | crack|ling | of | leaves |
...Cack|ling | of | witch|es |

Reading: "Haiku"

Turn to *Contexts Reading Skills Two* and read "Haiku" on page 81. Then answer the following questions in complete sentences.

Understanding the Poem**EXERCISE 3**

1. What is the poem describing?

2. What contrast is being made?

3. Divide the following poem into syllables.

The lake's smooth surface
Broken by a speeding boat
Quickly mends itself.

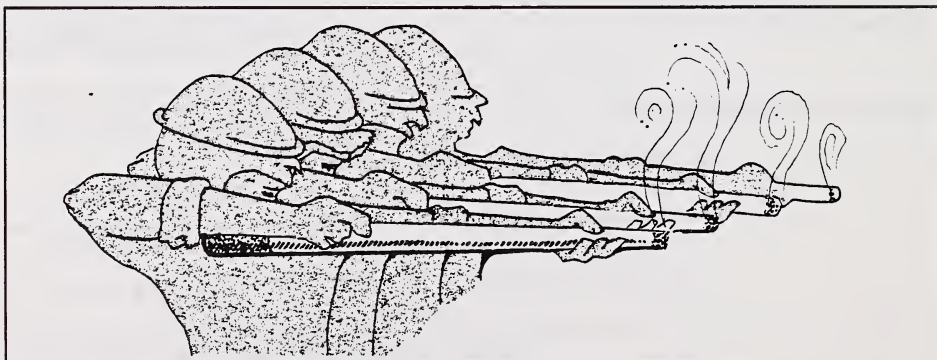
Responding Creatively**EXERCISE 4**

Write a haiku of your own. (Remember the haiku has 3 lines and seventeen syllables.)

Concrete Poems

All poets consider to some extent how the words in their poems are arranged on a page; however, there is a special form of poetry called concrete poetry in which the letters and words are arranged in unusual ways to add to the effect.

Concrete poems owe a lot to advertising in which print is used in inventive ways. This form of poetry is very modern.

Reading: "Caution"

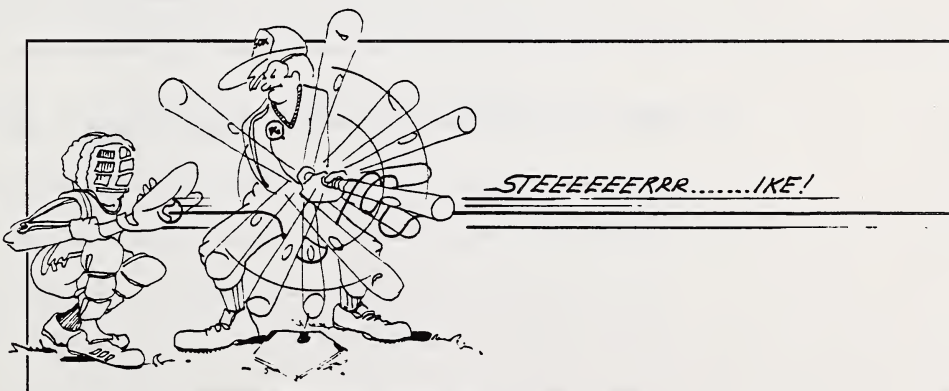
Turn to page 150 of *Contexts Anthology Two* and read "Caution." Then answer the following questions in **complete sentences**.

Understanding the Poem

EXERCISE 5

1. Explain how the author used the arrangement of words to emphasize the meaning of the words.

2. Where do you think the poet got the idea for "Caution"?

Reading: "Strike"

Turn to page 80 of *Contexts Reading Skills Two* and read "Strike." Then answer the following questions in **complete sentences**.

Understanding the Poem***EXERCISE 6***

1. Explain how the author used the arrangement of words to emphasize the meaning of the words. Give some examples.

2. Why do you think the letters in the words "free" and "shout" are capitalized?

3. Why do you think the poet used the ellipsis (3 dots) in the last two lines?

Responding Creatively**EXERCISE 7**

Now it is your turn to write a concrete poem.

If you are having difficulty, here are some suggestions.

- (a) Write a poem about snow in the shape of a snowflake.
- (b) Write a poem about the sea in the shape of a wave.
- (c) Write a poem about Christmas in the shape of a Christmas tree.

You may also wish to examine the following concrete poems: "Silence" on page 150 of *Contexts Anthology Two*, "Pure Poetry" on page 155 of *Contexts Anthology Two*, "What is 'Sadness'?" on page 80 of *Contexts Reading Skills Two*.

Journal Writing Hint

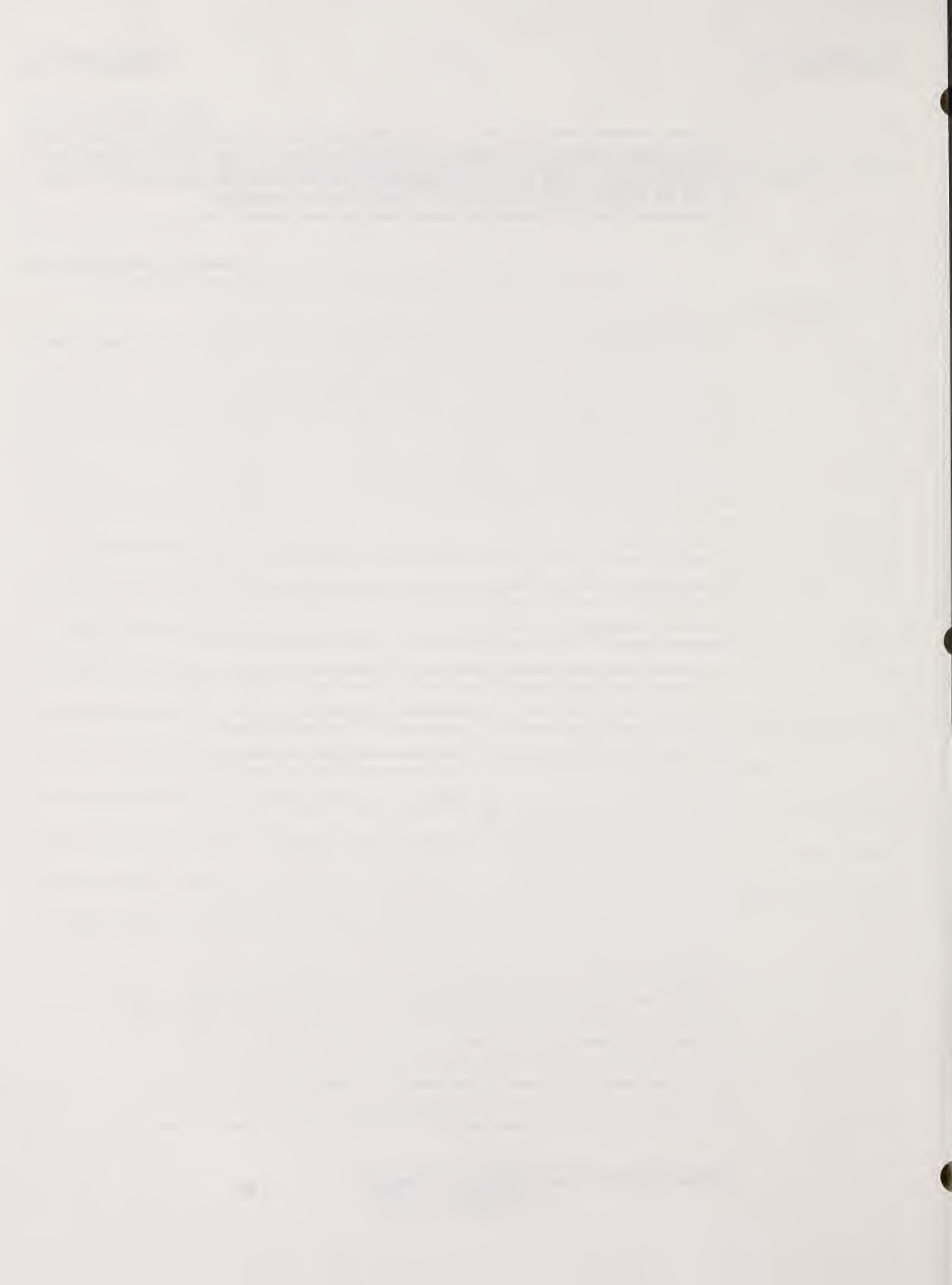
For the journal page of this lesson you may wish to write about the type of poetry you prefer. Be sure to explain why you like a particular kind of poetry.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

[illegible]

Please mail this page with your lesson.



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SURVIVING DISASTERS**Introducing the Unit**

Examine the cartoon at the left carefully. Then in the space provided explain in **complete sentences** the meaning of the comment, "I'm a survivor," and how it adds to the humour in this cartoon.

The meaning of the word *survivor* and its derivatives (words related to it) can vary depending on the context. Explain the meaning of the words in bold type in each of the following sentences.

Nature follows the law of **survival** of the fittest.

There were no **survivors** of the plane crash.

She is **survived** by a son, two daughters, and seven grandchildren.

Though there are no more Incas, part of their culture **survives** in the form of gold jewellery, and in the astonishing city of Machu Pichu.

Unless we do something about protecting whales, the species will not **survive**.

Lessons 20-23 form a unit on the survival theme. Lesson 20 deals with surviving disasters. Lesson 21 focuses on survival in the animal kingdom. Threats to survival in the twentieth century are investigated in Lesson 22. Finally, in Lesson 23 you have the opportunity to read a novel about survival.

As you complete the lessons in this unit, your understanding of the theme of survival should be expanded. In addition, you will read a wide variety of literature and develop your language arts skills.

Creating a Context: Disasters

Each year there are several major disasters in the world. Some of the disasters are the result of natural events such as earthquakes, volcanoes, or floods. Other disasters are the result of man-made events such as airplane crashes, gas leaks, explosions, or fires.

In the space provided below, briefly give the facts about a disaster that has happened in the last year. (Use paragraph form.)

How did you learn about this disaster?

Most likely you read about the disaster in the newspaper or heard about it on the radio or television.

When a disaster occurs, many journalists go to the area and provide information to the public about the event.

Journalists for newspapers write hard news stories which simply give the facts, feature articles or human interest stories which stress an emotion or feeling, and stories which analyze the situation.

Announcers for radio and television stations often report the news of a disaster live from the area. Sometimes they interview survivors, rescuers, and eyewitnesses. Television networks often produce special programs about disasters.

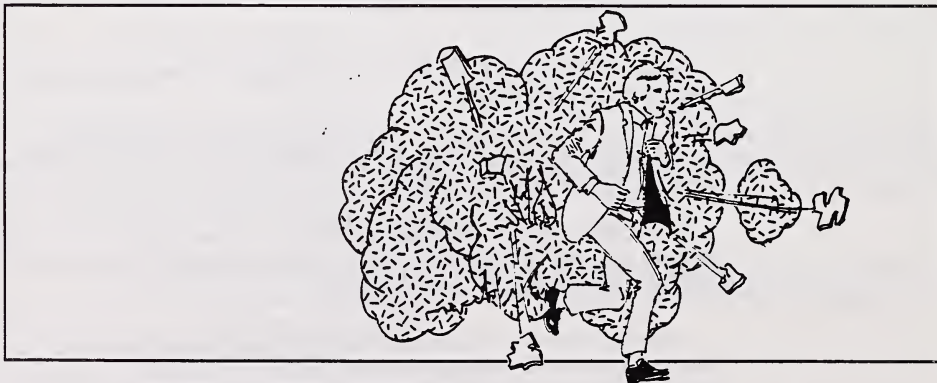
Have you heard about the sinking of the Titanic?

The sinking of the Titanic happened in 1912, long before you were born. How did you learn about this disaster?

There are many ways to learn about disasters that happened long ago:

1. You could watch a documentary about this event. (A documentary is a film which is produced about an event, a person, or place.) Sometimes film footage is available and this film is edited to fit a script. Film footage may not be available, however, for programs about disasters which happened long ago like the sinking of the Titanic. Actors and actresses may be needed to recreate the event. These programs try to give an accurate and authentic account of what actually happened.
2. You could read a story about it. Fiction writers often use disasters as the basis for their works. For example the novel, *Barometer Rising*, is about the Halifax explosion.
3. You could listen to a ballad about the event. For example "The Ballad of Springhill," which you listened to in the poetry unit, was written about the Springhill coal mine disaster.
4. You could read a non-fiction book or report about the disaster. For example, *Contexts Reading Skills One* has a report about the sinking of the Titanic.

Reading: "The Day Death Passed Me By"



Turn to page 136 of *Contexts Reading Skills Two* and find "The Day Death Passed Me By." This is the story of the Halifax explosion as told by a survivor forty years afterwards.

Read the story and answer the questions in the exercises that follow in **complete sentences**.

1. The series of events leading up to the explosion might be called a "chain reaction." Write a paragraph explaining the order in which these events occurred. Include the following items: S.S Imo, Mont Blanc, HMS Highflyer, flame, TNT, picric acid, and fire extinguishers.

2. In moments of crisis, people respond in many different ways. Find examples in the selection of each of the following.

(a) people risking their own lives

(b) people behaving foolishly because of the pressure

(c) people accepting defeat in the face of tragedy

(d) people amazed and relieved at their own survival

Descriptive Language**EXERCISE 2**

1. In the space provided below, copy the words or phrases from the first paragraph of "The Day Death Passed Me By" which emphasize the tranquility and beauty of the scene before the explosion.

2. Reread the description of the explosion. In each of the following, list a phrase that appeals to that sense.

(a) seeing

(b) hearing

(c) feeling

Responding Personally**EXERCISE 3**

1. Which of the details about the explosion did you find most startling?

2. How is this account different from a hard news report? (You might like to review hard news reports in your *Language Arts Handbook*.)

3. Look at the photographs on pages 137 and 138 of *Contexts Reading Skills Two* which accompany the story.

- (a) How do these pictures help Perkins tell his story?

- (b) How are these photographs similar to, or different from, photographs in newspapers today?

Responding Creatively: Writing a Hard News Report

EXERCISE 4

Review how to write a hard news report by reading pages 132-133 in the *Language Arts Handbook*. Then pretend you are a reporter at the time and write a hard news report about this disaster that might have appeared in a newspaper the day after the explosion.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Extending the Context: Interviewing

As has been mentioned earlier, reporters often interview survivors in order to establish the facts.

The following is an excerpt from an interview broadcast on CBC radio on October 14, 1954, when Hurricane Hazel hit southwest Ontario. Notice that it is written in script form. In script form, no quotation marks or dialogue tags are used. You are probably already familiar with script form as it is used in plays.

Interviewer: And now here are Mr. and Mrs. Oscar Putconin, who live on this short street in the southern part of Western Ontario. Mr. Putconin, were you here during the night when the flood was at its height?

Mr. Putconin: Oh, yes, I was here.

Interviewer: And how high did the water get in your house?

Mr. Putconin: Oh, it was right to the window sill.

Interviewer: And where were you then, were you...?

Mr. Putconin: Ah, we were standing on the window sill.

Mrs. Putconin: I was standing on the top of a dresser in the bedroom – the front bedroom.

Interviewer: You were standing on the top of a dresser in the bedroom?

Mr. Putconin: Then I got scared and I went and punched a hole into the ceiling with a chair to get into the attic and then another hole on the roof, you know...

Mrs. Putconin: So there's a hole in our roof now.

Interviewer: You had to actually punch a hole through the roof and get out on the roof?

Mr. Putconin: Well I didn't go yet, you know. Then the boat came, you know, before I got up there. But I had the hole there, you know, ready to creep up.

Interviewer: And then a boat came and got you. Was that a police boat?

Mr. Putconin: No...we don't know. It was just a row boat with an outboard motor on it.

Spoken language is different from written language. Spoken language often contains hesitations, repetitions, incomplete sentences, and unusual words or phrases. Moreover, the speaker often changes thoughts in midstream. This is often acceptable to a listener, but when these words are recorded in writing, the reader finds these features irritating.

Give examples of things you find irritating in the script version of the CBC radio interview.

Responding Creatively: Writing an Interview with Sidney Perkins

EXERCISE 5

Pretend you are a journalist and you are interviewing Sidney Perkins, the author of "The Day Death Passed Me By." Imagine what you would ask Perkins and what he would reply. Write the interview in script form. If you need more space use loose leaf paper and include it with the lesson.

[illegible]

Reading: "Surviving the Dirty Thirties"

Barry Broadfoot crossed Canada to interview survivors of the Great Depression. He collected their stories on a tape recorder. Then he edited the stories to make them readable. He tried, however, to retain the original flavour of the stories.

Turn to page 151 of *Contexts Reading Skills Two* and read "Surviving the Dirty Thirties." Then answer the following in **complete sentences**.

Responding Personally**EXERCISE 6**

1. Which of the three stories gives you the best idea of what the Depression was really like? Give reasons for your opinion.

2. How do you think the Depression changed the people who lived through it? Explain your ideas.

Understanding the Selection

EXERCISE 7

Certain qualities, such as a sense of humour, seem to help people survive in hard times. Hard times also bring out undesirable qualities, such as dishonesty, in some people.

Fill in the following chart to illustrate the qualities demonstrated by the storytellers. The first one has been done as an example.

Quality	Storyteller	How Quality was Demonstrated
1. sense of humour	#2	<i>He made light of his hard times by joking about the friendly dog, the homemade bread, and the fact that he didn't get paid.</i>
2. ingenuity		
3. hard work		
4. dishonesty		
5. practicality		

[illegible]

Reading: "Two Who Refused to Die"

Turn to page 247 of *Contexts Anthology Two* and read "Two Who Refused to Die." This is the true account of how Ralph Flores and Helen Klaben survived a plane crash in northern British Columbia and the forty-nine winter days until their rescue. Then answer the following questions in complete sentences.

Responding Personally**EXERCISE 9**

1. If you had been Helen Klaben, would you have gone with Ralph Flores? Why or why not?

2. If you had been Helen Klaben, would you have regarded what happened as a "wonderful" experience? Why or why not?

3. Which of the two survivors do you think had better survival skills? Why?

4. For whom do you have the higher regard, Helen or Ralph? Explain.

5. Some people think that Ralph should have been charged with a crime of some sort and punished by the law. What do you think? Explain.

6. If you could meet Ralph and Helen, what three questions would you ask them?

Understanding the Selection

EXERCISE 10

Answer the following questions in **complete sentences**.

1. How did Helen and Ralph attempt to protect themselves from the severe cold?

2. What food supplies did they have when they crashed?

3. How did they make their food supplies last?

4. How did they amuse themselves?

5. How did they try to attract attention to themselves?

6. Both Helen and Ralph were injured in the crash. How did they treat their injuries?

Reading a Map

EXERCISE 11

Study the map on page 247 of *Contexts Anthology Two*. Then answer the following questions in **complete sentences**.

1. How is the crash site marked on the map?

2. In what province did the crash occur?

3. Using the scale on the map and a ruler, calculate how far from Whitehorse the crash occurred.

4. Again using the scale and a ruler, calculate about how far the crash occurred from Watson Lake.

5. What do the (Λ) marks on the map represent?

Progressive Tense

Earlier in this course you learned about verbs and the simple tenses: present and past. You also learned that the main verb can have a helping verb.

In this lesson you will learn about the progressive tense. The progressive tense uses a form of the verb "to be" as a helping verb and a verb ending in "-ing" as a main verb. It indicates ongoing action. For further information about the progressive tense read page 43 of the *Language Arts Handbook*.

EXERCISE 12

1. The following sentences require a progressive tense of the verb in brackets. Write the correct form of the verb for each sentence.

(a) "I _____ (wait) to be rescued," said Helen.

(b) On March 4, 1963, Chuck Hamilton _____ (fly) supplies over mountainous country in British Columbia when he saw an SOS in the snow.

(c) A man _____ (stand) in the middle of the frozen creek, and it was obvious he needed help.

(d) Helen had a few extra sweaters in the plane besides the ones she and Flores
_____ (wear).

(e) "I _____ (make) supper right now—roast chicken and
tamales!" called Ralph.

(f) After a couple of back teeth had been filed down a little, Ralph's broken
jaw _____ (work) normally.

2. Underline the verbs in the progressive tense in the following sentences. Then
change each sentence from the progressive tense into the simple past tense.

(a) Darkness was coming on as they got within sight of the clearing.

(b) Ralph's toes were healing.

(c) Ralph was sitting on a rough wooden bed inside.

(d) She was wearing a plaid wool shirt of Flores' over layer upon layer of
sweaters.

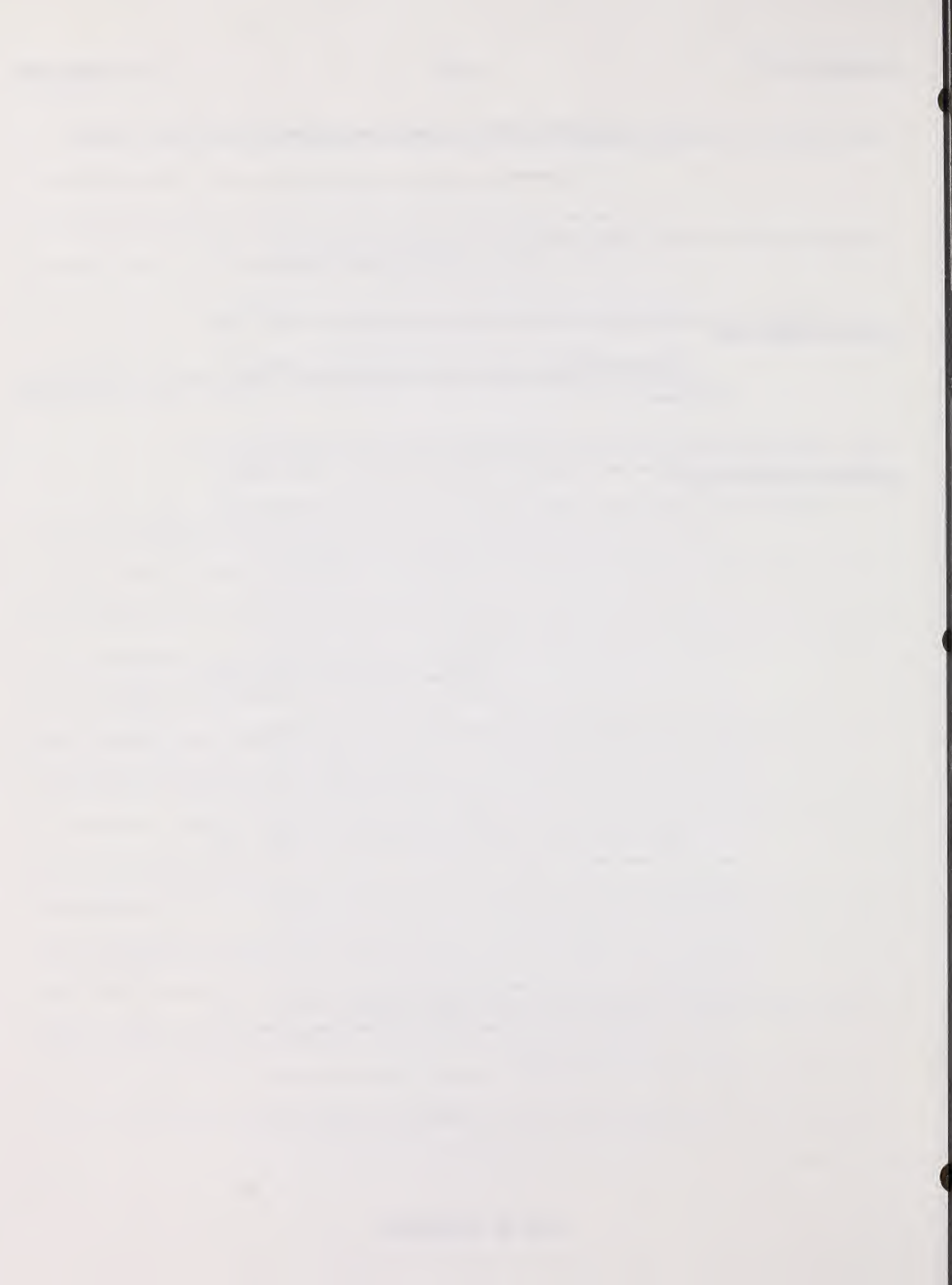
(e) I was standing there waving, and my feet were hurting so much.

Journal Writing Hint

For the journal page in this lesson you may wish to write about your interviewing experience.

Questions and Comments

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

SURVIVAL IN THE ANIMAL KINGDOM

Creating a Context: Predators and Victims

In the first lesson of this unit you read several literature selections about people who survived disasters and accidents. In this lesson you will think about survival in the animal kingdom.

Have you ever seen a wild animal kill another animal for food or have you seen a television program or movie which showed this? If so, what was your reaction?

Some animals must kill other animals in order to survive. Even though most people are aware of this, they feel pity for the victims and something like hate for the predators.

Why do you think people usually sympathize with the victim rather than with the animal who survives?

Listening: "The Young Ravens That Call Upon Him"¹

"The Young Ravens That Call Upon Him" was first published around the turn of the century. Its author, Charles G.D. Roberts, was born in 1860 in New Brunswick.

Roberts had a passion for nature and the wilderness and this story explores the theme that for predator or prey, the struggle for survival is equally difficult.

Turn now to page 257 of *Contexts Anthology Two* and find the story. The story has been taped on the cassette which accompanies the course. Listen to the first eight paragraphs of the story as you follow along in the textbook. Then stop the tape recorder and answer the following questions in **complete sentences**.

Understanding What You have Read**EXERCISE 1**

1. What time is it at the beginning of the story?

2. In what location is the story set?

¹ McClelland and Stewart for the Poem *The Young Ravens That Call Upon Him* by Sir Charles G.D. Roberts. Taken from the Book *Earth's Enigmas*. Used by permission of the Canadian Publishers, McClelland and Stewart, Toronto.

3. What words make the setting sound eerie and threatening?

4. Why do you think the eagles made their nest in such a place?

5. How do you know that the eaglets did not have any feathers yet?

6. What is the birds' problem?

7. Why do you think the male eagle is waiting for the sunrise in order to begin hunting?

Now listen to the rest of the story to find out what kind of food the male eagle finds for the eaglets. Then answer the following questions in **complete sentences**.

EXERCISE 2

1. Describe the location of the ewe and her lamb.

2. What words make the setting seem threatening?

3. Why have the ewe and her lamb become separated from the flock?

4. Explain how the ewe's mood is affected by the bleating of the lamb.

5. Why did the ewe try to get the lamb moving as soon as possible after its birth?

6. What great advantage did the eagle have over the lamb?

7. Did your sympathies lie with the sheep or with the eagles? Why?

8. Do you think the story is close to the real truth in nature? Why or why not?

Vocabulary

The language, particularly at the beginning of "The Young Ravens That Call Upon Him," is descriptive. In addition, some of the vocabulary is difficult.

EXERCISE 3

In the left-hand column below, a few of the more difficult phrases have been printed. Match each item in column A with its meaning in column B.

Column A

1. ...the peak broke away sheer, beetling in a perpetual menace to the valleys and the lower hills.
2. ...tireless hunting had brought them scant reward.
3. The mother eagle...looked as if she had met with misadventure.
4. ...while circling at a viewless height above a lake far inland...
5. ...the unwonted solitude filled her with apprehension.
6. The pain of their hunger appeased, the nestlings lay dozing...

Column B

- _____ The mother looked as if she had had some bad luck.
- _____ The young eagles slept, contented and no longer hungry.
- _____ The sheer mountain top overhung the lands below, a constant threat to them.
- _____ The unusual aloneness made her fearful.
- _____ Relentless searching for food had brought almost nothing.
- _____ While flying so high that nothing could see him.

Allusions**EXERCISE 4**

The title of the story, "The Young Ravens That Call Upon Him," seems to be an allusion to the *Bible*.

Job 38.41 states:

Who provideth for the raven his food? When his young ones cry unto God, they wander for lack of meat.

Psalm 147.9 states:

He (God) giveth to the beast his food, and to the young ravens which cry.

How do you think these passages from the *Bible* are related to the story, "The Young Ravens That Call Upon Him"?

Animal Names

EXERCISE 5

For some animals there are different names for the male, female, and young. For example, a female sheep is called a *ewe*, a male is called a *ram*, and a baby is called a *lamb*. Eagles do not have different names for the male and female, but a young eagle is called an *eaglet*. Fill in the blanks in the table below.

Male	Female	Young
1. gander	_____	_____
2. _____	mare	_____
3. _____	_____	chick
4. buck	_____	_____
5. _____	nanny-goat	_____
6. lion	_____	_____
7. drake	_____	_____
8. _____	vixen	_____
9. _____	_____	calf
10. _____	_____	puppy

EXERCISE 6

Sometimes groups of animals have special names. Match each animal in Column A with its appropriate group name in Column B.

Column A	Column B
1. buffalo	___ swarm
2. fish	___ herd
3. wolves	___ pride
4. bees	___ pack
5. lions	___ army
6. sheep	___ band
7. ants	___ school
8. monkey	___ flock

Using Adjectives to Create Mood

Adjectives modify (tell more about) nouns and pronouns.

Adjectives may be placed immediately before or after the nouns they modify, or they may be placed after linking verbs such as *is, are, were, seem, become, grow* and *feel*. (An adjective following a linking verb modifies the noun before the verb.)

Adjectives make the noun or pronoun more specific. They can also contribute to the mood. (Mood is the prevailing feeling or atmosphere. Any word that names an emotion such as happiness, sadness, frustration, anger, and fear can describe the mood.)

N	ADJ	ADJ	N
The	eaglets	felt cold	in the deserted nest.

In the example the adjective *cold* tells more about the eaglets and the adjective *deserted* tells more about the nest. The adjectives contribute to the mood of loneliness and discomfort.

EXERCISE 7

1. For each sentence, ADJ has been written above the adjectives and N above the nouns that are being modified. Indicate what mood is created by these adjectives.

(a) ADJ ADJ N ADJ N
The bleak, shelterless land bore only the occasional shrub.

(b) ADJ ADJ ADJ N
His white, narrow, flat-crowned head was turned to the side, and his
 ADJ N ADJ ADJ N
yellow eye, under its straight, fierce lid, watched the streak.

(c) Day after day the parent birds had fished almost in vain; day after day their
 ADJ ADJ N ADJ N
wide and tireless hunting had brought them scant reward.

(d) N ADJ ADJ
Her eyes, fiercely and restlessly anxious, at moments grew dull as if with
exhaustion.

(e) ADJ ADJ N
When the first grey dawn descended over the pasture, the ewe feasted her
 ADJ ADJ N ADJ N
eyes with the sight of the trembling little creature as it lay on the wet grass.

- (f) At this moment there came a ^{ADJ} great ^{ADJ} hissing ^N rush out of the sky, and a ^{ADJ} great ^N form fell upon the lamb.
-
-

- (g) The ^{ADJ} triumphant ^N male sat erect upon his perch, staring over the ^{ADJ} splendid ^N world that displayed itself beneath him.
-
-

2. Contrast the mood created at the beginning and the end of the story.
-
-
-

Adjectives for Comparison

Adjectives change form when they are used for comparison. Study pages 53-55 in the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 8

Fill in the blanks in the following sentences, with the correct form of the adjectives in brackets.

- The mother eagle had _____ (large) and _____ (mighty) wings than her mate.
- Even the _____ (light) footfall would have sent signals of alarm to the lonely ewe.
- The lamb was _____ (afraid) than its mother of the open pasture.

4. For eagles, the suffering of their nestlings was _____
(bad) than their own hunger.
5. A newborn lamb is one of the _____ (defenceless)
of all animals.

Responding Creatively**EXERCISE 9**

Choose one part of the story and illustrate it in the space provided below. You may wish to check the illustrations in "King of the Skies" beginning on page 147 of *Contexts Reading Skills Two*, nature reference books, or magazines such as *Owl* to help with your drawing.

Symbolism**EXERCISE 10**

Read the section on symbolism on page 162 of the *Language Arts Handbook*. Then do the following exercise.

1. The eagle is the symbol for the United States of America. Why do you think the eagle was chosen for their symbol?

2. What animal is the symbol of Canada?

3. With what human qualities are the following animals associated?

(a) lion	_____	(b) owl	_____
(c) mule	_____	(d) turtle	_____
(e) ant	_____	(f) bee	_____
(g) fox	_____	(h) rat	_____

Creating a Context

People generally hate some animals and love others. Indicate how you feel about the following animals by writing *love*, *hate*, or *neutral* in the spaces provided.

puppies	_____	cockroaches	_____
rats	_____	lambs	_____
bats	_____	baby seals	_____
kittens	_____	sharks	_____
spiders	_____	wolves	_____

Choose one animal you dislike and explain why you feel this way.

Reading: "Rats: The Folklore and the Facts"



The article you are about to read begins on page 45 of *Contexts Reading Skills Two*. Note that it has the corner flag, "Biology." From this you can conclude it is a report based on scientific research.

Read the report and then answer the following questions in **complete sentences**.

Understanding the Selection

EXERCISE 11

1. The author begins by quoting a passage from "The Pied Piper of Hamelin" and by discussing the picture of rats Robert Browning portrays in this poem. Describe Browning's picture of rats.

2. The author then goes on to discuss some of the animals people have hated unfairly. What are the two examples that he gives of animals about which people, through education, have changed their minds?

3. This article is called "Rats: The Folklore and the Facts." Folklore means widely held notions. Some of the folklore may be based on truth; other folklore may be based on errors. Give the facts about each of the following bits of folklore about rats.

- (a) Rats are a menace to health.

- (b) Rats are unafraid of people.

- (c) Rats will attack dogs and cats.

4. What does the author mean by "a rat's-eye-view of the issue"?

5. What major contribution to people have rats made?

6. Did this article change your opinion about rats? Why or why not?

Distinguishing Fact and Opinion

EXERCISE 12

Below are a number of statements. Read the statements carefully. Then write F in the blank if the statement is a fact or O if it is an opinion.

1. The rat is a loathsome pest. _____
2. Rats are omnivorous rodents. _____
3. Rats can be quite clever. _____
4. The first rats in Europe were confined to ships and dockyards. _____
5. The experimental use of white rats in medical research has led to cures for many diseases. _____
6. Rats spread diseases such as rabies, jaundice, typhus and the bubonic plague. _____
7. If it weren't for rats, we might never have found cures for innumerable diseases. _____
8. When their regular food is not available, rats will sometimes kill other animals in order to survive. _____
9. Rats eat billions of dollars' worth of stored human food each year, and they spoil ten times more than they eat. _____
10. You can't trust a rat. _____

Snarl Words and Purr Words

Words can stimulate different emotional reactions. Some words, called *purr words*, can create favourable responses. Other words, called *snarl words*, create harsh or unpleasant responses.

EXERCISE 13

Indicate whether the following are *snarl* or *purr* words. You may wish to use a dictionary to check the meanings of some of these words.

1. evil _____
2. destructive _____
3. vicious _____
4. despised _____
5. proud _____
6. loathsome _____
7. brave _____
8. indispensible _____
9. beautiful _____
10. clever _____

Listening: "The Wolf"

Farley Mowat's book, *Never Cry Wolf*, has helped change people's attitudes toward the wolf. Farley Mowat, in this book, portrays the wolf as a loving, caring defender and provider. The following poem by Pauline Johnson, which offers the older view of the wolf as a "worthless prairie vagabond," is on the cassette tape which accompanies the course. Listen to it now. Then answer the following questions in **complete sentences**.

The Wolf

Like a grey shadow lurking in the light,
He ventures forth along the edge of night;
With silent foot he scouts the coulee's rim
And scents the carrion awaiting him.
His savage eyeballs lurid with a flare
Seen but in unfed beasts which leave their lair
To wrangle with their fellows for a meal
Of bones ill-covered. Sets he forth to steal,
To search and snarl and forage hungrily;
A worthless prairie vagabond is he.
Luckless the settler's heifer which astray
Falls to his fangs and violence a prey;
Useless her blatant calling when his teeth
Are fast upon her quivering flank – beneath
His fell voracity she falls and dies
With inarticulate and piteous cries,
Unheard, unheeded in the barren waste,
To be devoured with savage greed and haste.
Up the horizon once again he prowls
And far across its desolation howls;
Sneaking and satisfied his lair he gains
And leaves her bones to bleach upon the plains.

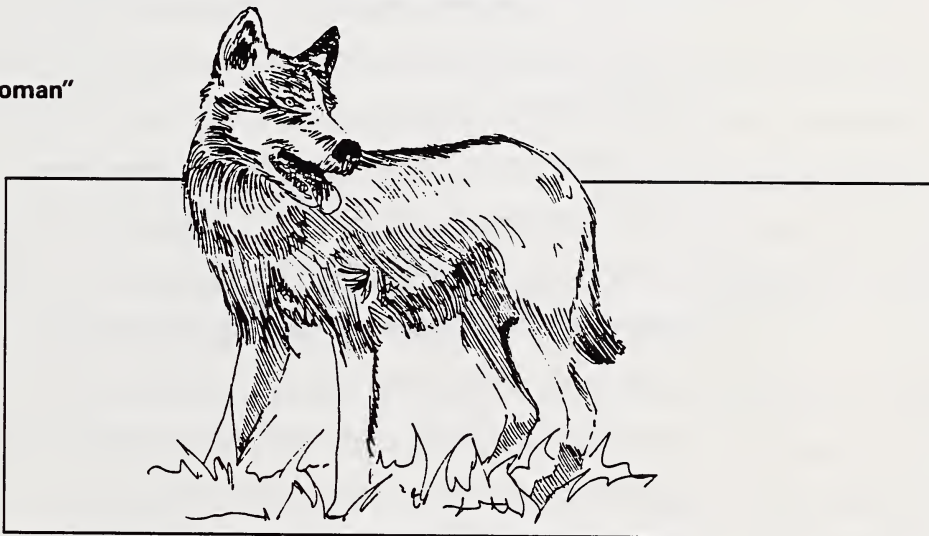
E. Pauline Johnson
1861-1913

Understanding the Selection**EXERCISE 14**

1. (a) Underline 10 snarl words in the poem.
- (b) These snarl words contribute to the mood. What is the mood of the poem?

2. Consider Pauline Johnson's description of the death of the heifer in this poem as opposed to Charles G.D. Roberts' description of the death of the lamb in "The Young Ravens That Call Upon Him." Which author's description is more sympathetic to the predator? Give specific reasons to support your opinion.

Reading: "Wolf Woman"



You will now read an article in your *Contexts Reading Skills Two* book about wolves. Turn now to page 162 and read "Wolf Woman." Then answer the following questions in **complete sentences**.

Understanding the Selection

EXERCISE 15

1. Why was Barbara Scott researching the wolves?

2. What were the three objectives in her research?

3. Summarize the information, included in this article, about wolves.

[illegible]

4. (a) What two childhood stories does Barbara feel contribute to people's hatred of wolves.

(b) Do you agree that these stories contribute to people's bias against wolves?
Why or why not?

5. (a) Copy Barbara's message to hunters.

(b) Do you agree with this message? Why or why not?

Journal Writing Hints

For the journal page in this lesson, you may wish to write about your attitude towards animals such as the wolf and whether this lesson changed your opinion.

Questions and Comments

[illegible]

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

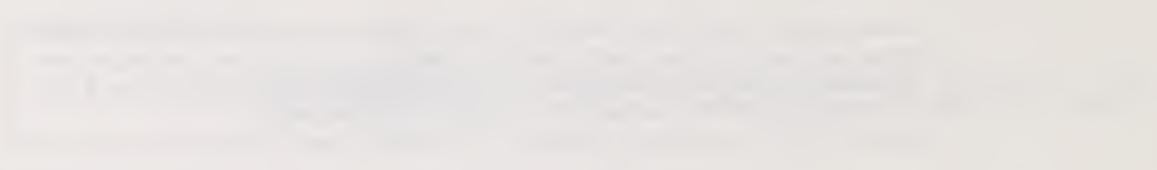


Figure 1: A line graph showing data trends over time.

Table 1: Data for Figure 1									
Time	Solid Line	Dashed Line	Dotted Line	Time	Solid Line	Dashed Line	Dotted Line	Time	Solid Line
1	10	5	2	4	15	10	5	7	10
2	15	10	5	5	20	15	10	8	15
3	20	15	10	6	18	12	8	9	12
4	18	12	8	7	15	10	5	10	10
5	15	10	5	8	12	8	4	11	8
6	12	8	4	9	10	6	3	12	6
7	10	6	3	10	8	4	2	13	4
8	8	4	2	11	6	3	1	14	3
9	6	3	1	12	5	2	0.5	15	2
10	5	2	0.5	13	4	1	0.2	16	1

Table 1: Data for Figure 1

The following text is a placeholder for the main body of the document. It contains several paragraphs of text, which are currently blank. The text is organized into sections, with headings and subheadings. The first section is titled "Introduction" and the second section is titled "Methodology". The text is written in a formal, academic style. The document is intended to be a research paper or a technical report. The text is currently blank, but it is intended to contain detailed information about the research project. The text is organized into sections, with headings and subheadings. The first section is titled "Introduction" and the second section is titled "Methodology". The text is written in a formal, academic style. The document is intended to be a research paper or a technical report. The text is currently blank, but it is intended to contain detailed information about the research project.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

Time Spent on Lesson

(If label is missing
or incorrect)

File Number

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THREATS TO SURVIVAL IN THE TWENTIETH CENTURY

Creating a Context: Misuse of Our Environment

The theme of survival has increasing significance in the twentieth century. Mankind’s survival depends on how we use, or misuse, our environment which is very fragile. Some people feel that modern man has placed the future of this world in jeopardy. This lesson will deal with these concerns.

Read the following article reprinted below (with permission from the *Edmonton Journal*), and then answer the following questions in **complete sentences**.

The Nature of David Suzuki

He's probably Canada's best known scientist, even though he hasn't done any science for years.

Known to millions of Canadians through his TV program, *The Nature of Things*, David Suzuki is a full-time science communicator.

When he's not doing his TV program or writing magazine and newspaper columns and books, he's likely giving a speech somewhere.

Suzuki was in Edmonton three times in three months last fall, speaking in September to Canada's telecommunication experts and in November to an Alberta youth conference and a NAIT high-tech gathering.

Suzuki tailors his talk to his audience but the speech and the message are essentially the same.

Science, when applied by industry, the military and medicine, is the most powerful force in our lives today, he says. Yet most people don't understand science and have

only a vague idea of its role in their daily lives.

Even our political leaders, most of whom are lawyers and accountants, lack the understanding they need to make crucial decisions about the technology our science produces.

For those who are optimistic technology will solve all our problems, Suzuki warns that all technology has costs as well as benefits. While the benefits are often immediately obvious, the costs may not show up for years.

And once a new technology is in place, he says, it's virtually impossible to pull the plug on it, no matter how many problems it may create.

In the meantime we're losing touch with the natural world around us. Science, Suzuki says, is superb at taking nature apart and analyzing the pieces but it can't put it back together again to give us any kind of world view.¹

Who is David Suzuki?

¹ Edmonton Journal for the article *The Nature of David Suzuki*. Reprinted by permission of the Edmonton Journal.

Suzuki warns that "all technology has costs as well as benefits."

(a) What do you think are some of the benefits of technology?

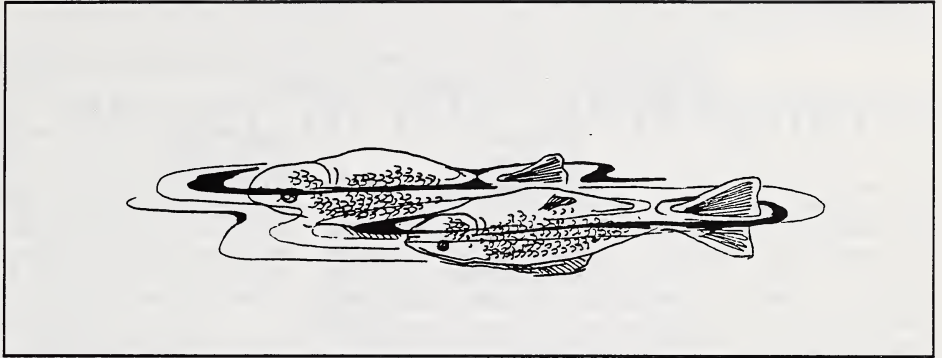
(b) What do you think are some of the costs (disadvantages) of technology?

Why do you think Suzuki feels our political leaders should know more about science?

Skimming: "Killing Softly: Acid Rain"

One of the biggest threats to the survival of our environment today is acid rain. Turn to page 155 of *Contexts Reading Skills Two* and find the article "Killing Softly: Acid Rain." Skim the article quickly before you read it. (You may have to review how to skim. This is explained on page 154 of the *Language Arts Handbook*.)

After skimming the article, answer the questions in the box on page 155 in the space provided on the following page.

Reading: "Killing Softly: Acid Rain"

Now read the article and answer the following questions in **complete sentences**.

Making Judgments**EXERCISE 1**

Below is a list of statements about acid rain. Indicate the extent to which these statements are true based on the facts given in the article, by writing True, Partially True, or False in the blanks provided.

1. The United States is responsible for Canada's acid rain. _____
2. Acid materials always fall to earth within a short distance from their point of origin. _____
3. Exhaust from automobiles causes acid rain. _____
4. Acid rain is a cause of disagreement between the Canadian and American governments. _____
5. Unlike rain, snow is not a problem. _____

Understanding Meanings of Words in Context**EXERCISE 2**

Complete the sentences below by writing the appropriate word or phrase from the following list in the blank at the right.

parallel
amphibians
spring runoff

fossil fuels
combustion
smelters

nitrogen
neutralize
utilities

1. The line of latitude called the 49th _____ forms most of the border between Canada and the United States. _____
2. The melting of the snow at winter's end is known as the _____. _____
3. Coal and oil are known as _____; they are produced in the earth by the process of fossilization. _____
4. Almost eighty percent of air consists of the gas, _____; _____
5. Animals adapted to live both on land and in water are called _____. _____
6. In the _____ of Sudbury, Ontario, minerals are melted down to separate the metal from the ore. _____
7. Public services such as electricity and telephones are called _____. _____
8. Motors that burn fuel are called _____ . _____
9. Alkalines such as lime are used to wipe out or _____ the effects of acid. _____

Reading: A Letter to the Editor

Read the letter to the editor reprinted below (with the permission from the *Edmonton Journal*), and then answer the following questions in **complete sentences**.

Cancer in the workplace

As a cancer victim I support the recently launched campaign against cigarette smoke in the workplace. However, not enough is being done about the many other hazards that kill thousands of workers every year.

Statistics show an incredible increase in heart disease, cancer and other ailments in working-class people. Today cancer is our second biggest killer, after heart disease. Yet people do not smoke more now than in the past, when cancer was low in the statistics of death.

The connection between cigarette smoke and cancer is relatively new. But ordinary people know a lot more about cigarettes and cancer than about the relationship between cancer and other carcinogens, some of which have been well-recognized by the scientific community since the Roman Empire.

Asbestos is a very good example of this.

Asbestos is indestructible. It is

mined widely in Canada, South Africa and the Soviet Union. Asbestos fibres are used by industry in about 3 000 products. The U.S. is the biggest manufacturer of asbestos in the world.

Asbestos can cause chronic lung disease such as asbestosis, and tumors such as malignant mesothelioma among workers exposed to it.

Employers should not rely on smoking bans to solve pollution in the workplace. It would be an easy solution for employers, but only a marginal solution for workers' health problems.

To point only to smokers is to rely on the worker as the principal cause of accidents and disease in the workplace, letting employers and industry off the hook.

Working people neither control the speed of production nor the industrial dust and chemical substances they breathe in while making their living.

Cancer, like other diseases, has become a social problem. A real solution would be to ensure full protection at the workplace, not only from cigarette smoke but from asbestos, arsenic, acrylonitrile, benzene, cadmium, chromium, vinyl chloride and nickel and to put strict controls on all new chemicals before they come into our environment.

Long-term experiments on how many non-smokers die could take 40 years to show results. This waiting period could take the lives of millions.

Such long-term research will prove, one more time, how profit reigns supreme over humanitarian sentiment.

Without any doubt workers have been and will be used as guinea pigs by employers, and by the scientific community.

This is a very old and sad story.¹

Letter to The Editor

Understanding the Letter to the Editor**EXERCISE 3**

1. What is the writer's topic or concern?

¹ Edmonton Journal for the Letter to the Editor *Cancer in the Workplace*. Reprinted by permission of The Edmonton Journal.

2. What background information does the writer give to make the topic meaningful to the readers? In other words, to what recent article or event is the writer responding?

3. What opinion is the writer expressing?

4. What evidence does the writer supply to support this opinion?

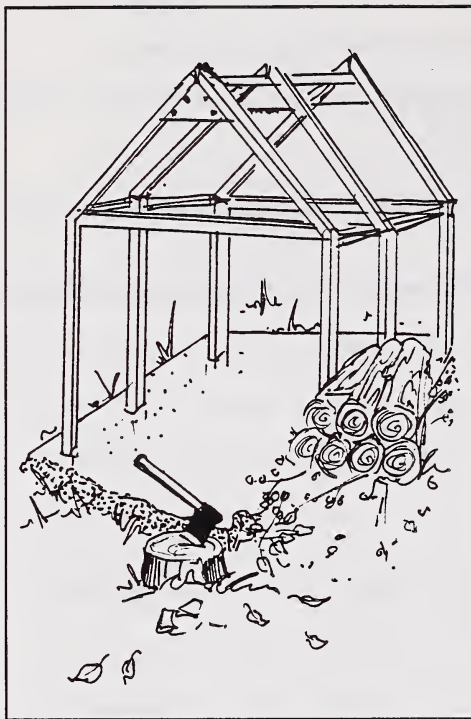
5. How does the writer conclude the letter?

Responding Creatively***EXERCISE 4***

In the space provided below do **one** of the following.

1. Make up a poster showing the dangers of acid rain and urging people to take some action to stop it.
2. Write a letter to the editor suggesting solutions to the problem of acid rain.

See pages 120-121 of the *Language Arts Handbook* for information on letters to the editor.

Reading: "Death of a Giant"

Bruce Hutchinson was moved to write the essay, "Death of a Giant" by the outrage he felt at seeing his neighbour cut down a 700-year-old Douglas fir tree to make room for a garage.

Turn to page 159 of *Contexts Reading Skills Two* and read the essay. Then answer the following questions in **complete sentences**.

Responding Personally**EXERCISE 5**

1. Do you agree with Bruce Hutchinson's point of view or with his neighbour's? In other words, was the neighbour right or wrong in cutting down the Douglas fir? Explain.

2. (a) How do you think Bruce Hutchinson would feel about the practice of cutting down trees to decorate for Christmas?

- (b) Some people feel that a ban should be placed on cutting live trees at Christmas. Do you agree? Why or why not?

Understanding the Selection

EXERCISE 6

1. The life of the tree is traced by reference to four historical milestones. What are these milestones?

2. (a) The diagram on page 159 indicates three of these milestones. Which historical milestone is not represented on the diagram?

- (b) What is the date of this missing milestone? (You will have to look this up in a dictionary or encyclopedia.)

Writing a Precis

EXERCISE 7

A precis is a brief retelling of an article or essay in your own words.

For more information about the precis, see pages 133-134 of the *Language Arts Handbook*.

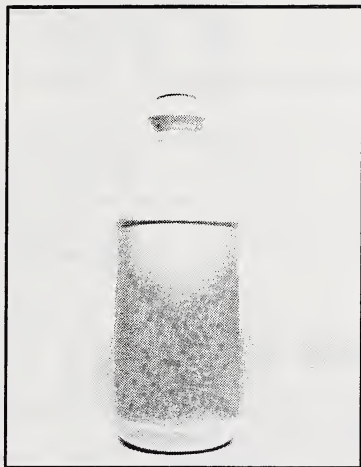
Follow these steps to write a precis of "Death of a Giant" in the space provided.

1. On scrap paper, list in point form, the main idea of each paragraph.
2. Decide which of those ideas are the most important.
3. On scrap paper write a paragraph of approximately fifty words that includes the author's most important ideas. Use your own words. (Here is an example of how you might begin: "Today a man took an hour to saw down a 700-year-old Douglas fir.")
4. Reread your paragraph and revise it so that it says what you want it to say, clearly and simply.
5. Copy the precis in the space provided below.

NOTE: Although it is possible to state the author's most important ideas in a precis,

Viewing

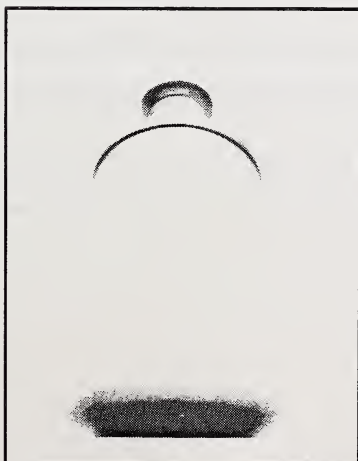
Examine the photograph on page 160 of *Contexts Reading Skills Two*. The line at which the camera looks at a subject is called the *angle*. Photographs can be taken from the following angles.



Eye-level: The camera is looking straight ahead at a subject.



High: The camera is looking down at the subject. (This can make the subject look smaller and less important.)



Low: The camera is looking up at a subject. (This can make the subject look larger and more important.)

EXERCISE 8

1. At what angle was the photograph on page 160 taken?

2. Why do you think the photograph was taken at this angle?

Creating a Context: The World of the Future

In his speech at the University of Alberta in 1972, Dr. Al Oeming, founder of the Alberta Game Farm, said the following:

Every generation goes forth facing a plethora of problems – wars, recessions, social revolutions and unrest, but yours is a truly critical generation for it stands at the very crossroads of life. The way you treat this earth will determine what kind of world future generations will inherit, if indeed there is anything to pass on.

What kind of world do you think future generations will inherit?

Reading: "And They Lived Happily Ever After for a While"

You will now have the opportunity to read a poem that describes John Ciaradi's vision of the future. Turn to page 264 of *Contexts Anthology Two* and read "And They Lived Happily Ever After for a While." Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 10**

1. How did the young man and his sweetheart know that a lot of smog they breathed in stayed inside them?

2. Where do you think the smog came from?

3. How do you think the Dirty River got its name?

4. Why do you suppose the sea was called the Sticky Sea?

5. Give two reasons why the young man had tears in his eyes when Bonnie said she loved him.

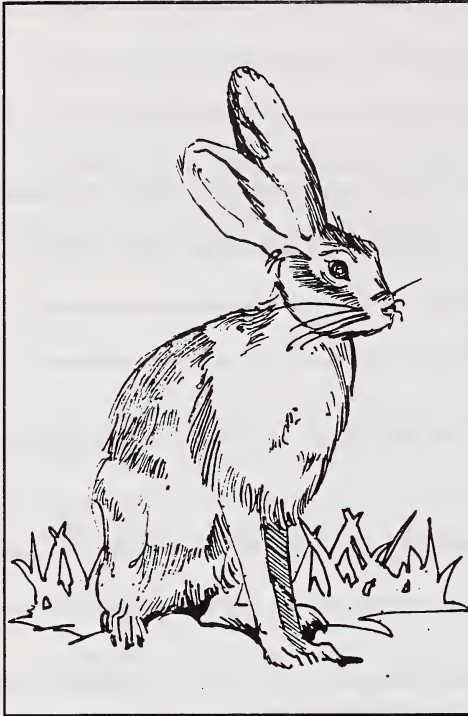
6. Why did the newlyweds build themselves an oxygen tent to live in?

7. Why did the young man cough and why did Bonnie sneeze?

8. What do you suppose will happen when the needle on the tanks reaches zero?

9. Which of these statements do you think best expresses the main idea of the poem? Tell why you think so.

- (a) Love conquers everything.
- (b) Pollution kills everything—even love.
- (c) Romance in the twenty-first century.

Reading: "The Rabbit"

You will read another poet's vision of the future. Turn to page 265 of *Contexts Anthology Two* and read "The Rabbit." Then answer the following questions in **complete sentences**.

Understanding the Selection**EXERCISE 11**

1. What is everyone going to see?

2. Why are they so excited?

3. Why is everyone angry?

4. What does the rabbit know that makes it sad?

5. What do you think the poet wants us to learn from this poem?

Vocabulary

EXERCISE 12

1. What do the following British words mean? (Use a dictionary if necessary.)

(a) hoardings: _____

(b) underground: _____

(c) motorway: _____

(d) warren: _____

2. What do the following verbs mean?

(a) jostling: _____

(b) slanging: _____

Journal Writing Hint

For the journal page in this lesson you may wish to write about what you think the world of the future might be like.

Questions and Comments

[illegible]

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

Please mail this page with your lesson.

...

...

...

...

...

...

...

...

...

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

NOVELS ABOUT SURVIVAL

Creating a Context

In Lessons 20-22, you looked at different aspects of survival—certainly an issue of interest to everyone!

Lesson 20 dealt with survival through natural disasters and hard economic times, Lesson 21 studied survival in the world of nature, and Lesson 22 viewed some modern survival problems—pollution, cancer, and conservation. As you learned, "survival" can mean many things to many people depending on circumstances.

The novels selected for reading in this lesson also have strong themes of survival.



The Call of the Wild, by Jack London, is the story of Buck, half St. Bernard, half German shepherd, who is forced to make the cruel transition from family pet in California to sled dog in Alaska during the rugged Klondike gold rush.



Anne of Green Gables, by L.M. Montgomery, is the story of Anne Shirley, a young orphan girl, growing up on Prince Edward Island. Anne faces many hardships and predicaments with a cheerful nature and romantic imagination. Though her quick temper and stubbornness often land her in trouble, Anne is certainly a survivor!



The Red Pony, by John Steinbeck, tells the story of Jody Tiflin, a ten-year-old boy and his ranching family in California. Jody fights to save the life of his sorrel colt and learns to accept the harsh reality of death.

Reading: A Novel About Survival

If you have not already finished reading the novel of your choice for this lesson, please do so now.

Next review Lesson 16 in which you studied the novel as a form of literature and review the elements of a novel on pages 170-176 of the *Language Arts Handbook*.

Then complete the appropriate exercises which follow.

Understanding the Novel**EXERCISE 1**

1. For this lesson I read the novel, _____
written by _____ .
2. Give the setting of the story.
 - (a) place: _____

 - (b) time: _____

3. (a) Which character would you say is the most important in this story?

(b) Describe this main character's appearance and personality in a few sentences.

- 4. In a well-constructed paragraph, tell how the main character shows that he or she is a "survivor." Tell which characteristics of the main character help him/her to survive the novel's conflicts.

- 5. (a) How do you rate this novel? (Place a checkmark in the appropriate space.)

Fascinating	_____	Very interesting	_____
All right	_____	Dull or boring	_____

- (b) In a few sentences explain why you rated the book as you did.

If you read *Anne of Green Gables*, do Exercise 2 on pages 5-7.

If you read *The Call of the Wild*, do Exercise 2 on pages 8-10.

If you read *The Red Pony*, do Exercise 2 on pages 11-12.

The following exercise is for those who read *Anne of Green Gables*.

EXERCISE 2



1. Tell how Anne came to live at Green Gables.

2. Anne frequently gets into "scrapes." Describe one.

3. Marilla and Matthew make a decision to keep Anne. What reasons do they have for not regretting this decision?

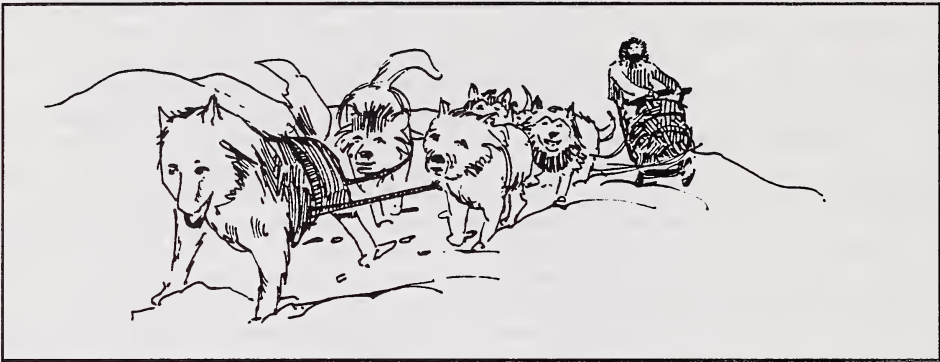
4. Describe a conflict that exists in the novel.

5. What is the conclusion of the novel? Be sure to give a complete answer.

[illegible]

The following exercise is only for those who read *The Call of the Wild*.

EXERCISE 2



1. (a) Who was Buck's original owner? What was his life like there?

(b) What happened to change this existence?

2. After the man in the red sweater beat Buck, London writes: "He was beaten (he knew that); but he was not broken." What does this mean?

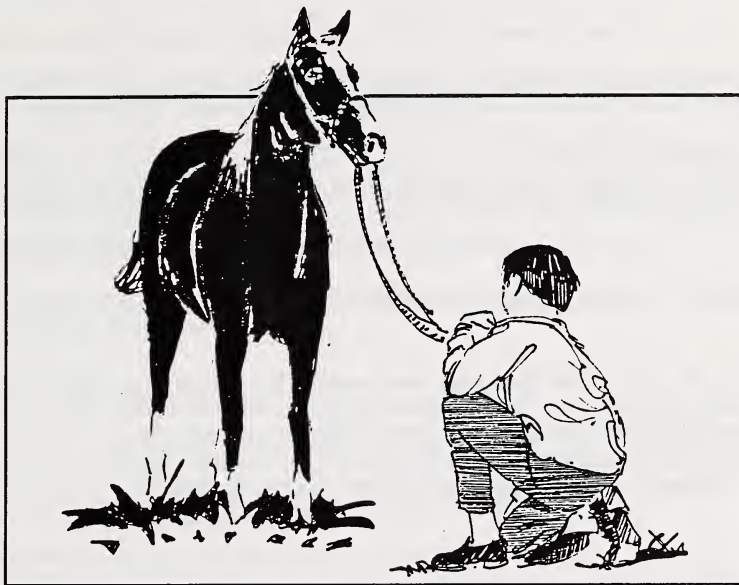
3. In the fight against Spitz, Buck appeared to be losing. How did he ultimately come to win?

4. Tell of one incident in which Buck shows his love for John Thornton.

5. What incident finally allows Buck to leave the world of man and return to the wild?

The following exercise is only for those who read *The Red Pony*.

EXERCISE 2



1. (a) Where did Jody's father get the red pony, Gabilan?

- (b) How did Gabilan come to die?

- (c) What was Jody's immediate action that showed his frustration and anger over the death?

2. Why is it fitting that old Gitano should ride off into the mountains on Easter?

3. (a) How does Jody feel towards his grandfather? How are his feelings shown?

- (b) When Jody's grandfather comes to visit, Carl Tifflin appears to be displeased. Why?

- (c) What happened to hurt grandfather's feelings at the end of the story?

Responding Creatively**EXERCISE 3**

In this exercise you will be able to use your imagination and creativity in response to the novel you have read. Hopefully you will find the project you choose enjoyable!

Space is provided on the following pages for planning and completing your project. If you need more space, use looseleaf paper or poster paper, if appropriate, and include it with your lesson. Be sure your finished work is neat and legible. Place a checkmark in the blank beside the project you choose.

Chose **one** of the following novel projects and complete it based on the novel you read for this lesson.

- ___ 1. Write an extra chapter for the novel you read in which you explain what happened to the main character or characters after the book ended. Your extra chapter should be written in a similar style to the rest of the novel and should include sufficient description and narration to be considered a complete chapter.
- ___ 2. Write a letter to a friend about the book you read and explain why you liked or did not like the story. Be specific in your praise or criticism and be sure to follow the correct form for a friendly letter. (See pages 113-114 of the *Language Arts Handbook*.)
- ___ 3. Write the copy for a newspaper front page that is devoted entirely to the book you read. The front page should look as much like a real newspaper page as possible. The articles on the front page should be based on characters and events in the book. A photo or illustration may be enclosed as part of the page as long as it takes up less than $\frac{1}{4}$ of the page.
- ___ 4. Make a collage that represents major characters and events in the novel you read. Use pictures and words cut from magazines in your collage.
- ___ 5. Draw a comic strip of the novel you read. Be sure to include all of the major events and characters in the strip.
- ___ 6. Imagine that your novel has been made into a movie. Create a television commercial about the movie. Make a storyboard. (See Lesson 4 for ideas about story boards.)

Blank lined paper for writing.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

For the journal page in this lesson you may wish to make an outline for a novel of your own. Decide on the characters, setting, plot, and conflict.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in all financial dealings.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend in the relationship between the variables studied.

4. The fourth part of the document discusses the implications of the findings. It highlights the potential applications of the research in various fields and the need for further investigation in this area.

5. The fifth part of the document provides a conclusion and a summary of the key findings. It reiterates the importance of the research and the need for continued efforts in this field.

6. The sixth part of the document includes a list of references and a bibliography. It cites the works of other researchers in the field and provides a comprehensive overview of the current state of knowledge.

7. The seventh part of the document contains a list of appendices and supplementary materials. These include additional data, figures, and tables that support the main findings of the study.

8. The eighth part of the document provides a final summary and a list of key points. It emphasizes the significance of the research and the need for further exploration in this area.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

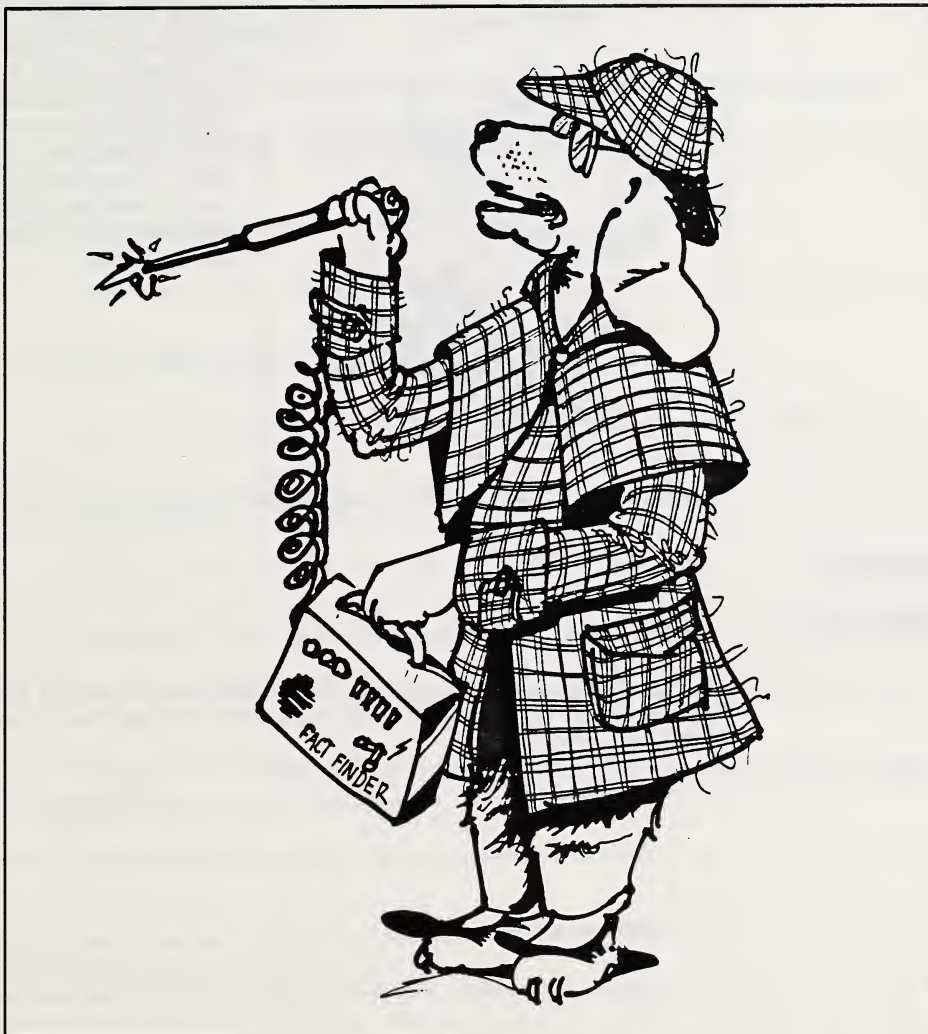
Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

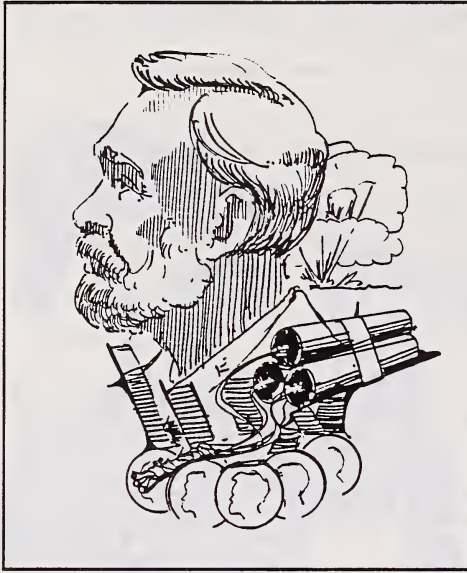
THE RESEARCH PAPER

Introducing the Unit



The research paper (report) is an important method of gathering and sharing information on specific subjects. For the researcher/writer the process of compiling a research report can be an interesting and rewarding experience. A research project can give you the opportunity to explore a subject of interest to you and share your findings with a reader or listener.

In this lesson you will look at some of the skills used in creating a research report. You will study three research papers written by professional writers: "Dynamite for Peace," "Survival Shelters," and "Girl with Cello." You will also read a report by Cynthia Dann-Beardsley which explains step-by-step how she wrote "Girl with Cello." In Lesson 25 you will research and report on a topic of your own choice.

Reading: "Dynamite for Peace"

Turn to page 68 in *Contexts Reading Skills Two* and read the article, "Dynamite for Peace," written by Gary R. Graves. This biographical report provides information about the life of Alfred Nobel, the inventor of dynamite and the man responsible for the annual Nobel Prizes awarded in the fields of peace, chemistry, physics, medicine, and literature. Then complete the exercises which follow.

Vocabulary**EXERCISE 1**

Use your dictionary to help you provide definitions for each of the following words from the report you just read. (The paragraph in which each word can be found is given after the word.)

1. pacifist (par. 1) _____

2. humanitarian (par. 6) _____

3. pessimism (par. 8) _____

4. perpetual (par. 8) _____

5. legacy (par. 9) _____

Scanning for Details

EXERCISE 2

Find the sentences in the report that tell you the following facts. Then write the first four words of each sentence in the space provided below. The first one has been done for you as an example.

1. The invention of dynamite was welcomed by military people in Europe.

"The European military leaders ..."

2. The process of inventing dynamite was dangerous.

3. Alfred Nobel made money from more than dynamite.

4. Nobel thought that his Peace Prize would be short-lived.

5. A number of Nobel prizes are awarded for achievements in different areas.

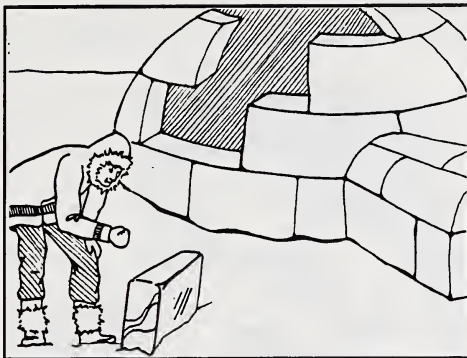
6. The secret for making nitroglycerine safe was to combine it with an inert substance.

Evaluating Information**EXERCISE 3**

The following is a list of research questions about Alfred Nobel. Tell whether, in your opinion, the report gives enough information to answer each question *completely* (C), *partly* (P), or *not at all* (N). If you classify a question as C or P give the number(s) of the paragraph(s) in which the information is found. The first one is done for you as an example.

- | | | |
|---|---------------|---------------|
| 1. What was Alfred Nobel like as a child? | <u> N </u> | <u> </u> |
| 2. What Canadians have been awarded a Nobel Prize? | <u> </u> | <u> </u> |
| 3. Besides inventions, what other "big idea" occupied Nobel's mind? | <u> </u> | <u> </u> |
| 4. To whom was Nobel closest in his life? | <u> </u> | <u> </u> |
| 5. What effect did his brother's death have on Alfred Nobel? | <u> </u> | <u> </u> |
| 6. What use for dynamite did Alfred have in mind when he invented it? | <u> </u> | <u> </u> |
| 7. How did he think that his invention of dynamite could help bring peace to the world? | <u> </u> | <u> </u> |
| 8. Why did Nobel spend so much of his life outside Sweden? | <u> </u> | <u> </u> |

Reading: "Survival Shelters"



Diagrams, graphs, and illustrations can be used by writers to support or explain the written part of their reports. The "How-To" article on survival shelters on pages 140-142 of *Contexts Reading Skills Two* is a good example of a report which uses diagrams and illustrations effectively. The illustrations which accompany this report help give the reader a better idea of how to go about constructing these simple survival shelters. Read this article now and complete the following exercises.

Summarizing

EXERCISE 4

Study Lawrence's directions for making a lean-to shelter again (page 141). Then do the following.

1. List **in point form** the equipment and materials needed for the construction of a lean-to shelter. The first item is given for you as an example.

— 3 m × 4 m *piece of light canvas tarp, or plastic/nylon sheet*

2. Explain step-by-step **in point form** how to build the lean-to shelter. The first step is given again as an example.

— *find two trees (deciduous) 1.5 m apart*

Making a Diagram

EXERCISE 5

Re-read the directions for the tarpaulin shelter on page 142 of *Contexts Reading Skills Two* carefully. Draw a simple diagram showing what you think it would look like. Label each important part of the shelter clearly. Space is provided below for your diagram. (Hint: use pencil so corrections can be easily made to your drawing.)

Skimming: "Girl with Cello"

The next report you are to read for this lesson is about a teenage girl who has come to be recognized as an accomplished classical musician. Perhaps you play or are learning to play a musical instrument yourself. Even if you do not actually play a musical instrument, you probably enjoy listening to music and will enjoy reading about Ofra Harnoy. Turn to page 111 in *Contexts Anthology Two*. Skim over "Girl with Cello" by reading the first sentence of each paragraph. This is an excellent way of getting a general idea about what type of information the report contains.

Reading: "Girl with Cello"

After skimming the article in this manner, go back to the beginning and read the entire report through to the end. Then complete the exercises which follow here.

Expressing Opinions**EXERCISE 6**

Answer the following questions in **complete sentences**.

1. What was the most interesting thing you learned about Ofra Harnoy in this article?

2. Do you think Ofra is a genius, or a hard worker, or a little of both? Why?

3. Do you think you would enjoy one of her concerts? Why or why not?

Finding Evidence

EXERCISE 7

Read the following statements about Ofra. Find and write the **exact** comments she made to Cynthia Dann-Beardsley to prove each statement.

1. Ofra wants to be recognized as a good musician, not just a good *young* musician.

2. She is grateful to her parents for devoting themselves to her musical career.

3. Although she dislikes practising, she does it because she really enjoys playing for the public.

4. She has a good sense of humour, even when people tease her.

5. She believes that all people should be treated equally.

6. She is modest about herself, no matter what others say about her talents.

Examining the Organization of a Report

Report writers must organize their reports in a logical order. There should be an introduction which catches the reader's interest and a conclusion which sums up the report. In the following steps you will see how "Girl with Cello" was organized by Cynthia Dann-Beardsley.

- 1. Paragraph 1 grabs the reader's attention with words such as *electrifying*, *mysterious* and arouses curiosity about the person playing the music which the author describes.
- 2. Paragraph 2 (beginning: "But wait a minute.") explains that Ofra Harnoy is the subject of the article. It also tells the reader her age (17), that she is a famous classical musician, and that she has recorded an album and given concerts in Canada and England.
- 3. Paragraph 3 (beginning: "Cello? That's an...") explains the word *cello*. The explanation is included because some readers may be unfamiliar with this classical instrument.

4. Paragraphs 4 and 5 (beginning: "Ofra was only six..." and "When the family...") give Ofra's biography. Paragraph 4 explains how Ofra first obtained a cello and Paragraph 5 outlines her development and training as a cellist. There are two paragraphs because Paragraph 4 focuses on her family musical background while Paragraph 5 focuses on her public musical life.
5. Paragraph 6 (beginning: "For as long as she can remember...") describes Ofra's practise schedule and feelings about practising.
6. Paragraph 7 (beginning: "When Ofra performs,...") describes Ofra in a concert performance. This paragraph is included to give the reader an idea of what it is like to see her play and her appearance and dress on stage.
7. Paragraphs 8-19 provide other details about Ofra's interests, experiences and feelings.
8. Paragraph 20 (beginning: "The concert comes...") describes the end of one of Ofra's performances. It "echoes" the beginning of the article in which the author describes the experience of listening to Ofra rehearse for a later performance and serves to bring the article to a smooth conclusion.

Gathering Information

Before writing a research paper (report) you must gather information. Good report writers like Cynthia Dann-Beardsley recognize the importance and value of thorough and careful information gathering and they take the time to prepare a solid foundation for their writing. Proper preparation for a report assignment may involve library research, interviewing, and/or recalling personal experience. The nature of your assignment will determine in part, the type and amount of information gathering you will need to do.

Later in this lesson you will have the opportunity to read about how Cynthia Dann-Beardsley went about gathering the information for her report on Ofra Harnoy.

An important skill you will need in order to do a good research report is using the **library**. Non-fiction resource books, magazines, periodicals, pamphlets, and encyclopedias can all be found in your local public or school library. An index arranged alphabetically according to subject, author, or title will be available either on file cards or microfiche readers. You can ask your librarian for assistance in using these systems of classification. Your librarian can also help you to use the *Reader's Guide to Periodical Literature* which can help you find suitable articles related to your topic of interest. (See Lesson 1 for more information on libraries.)

Another useful method of gathering information is **interviewing people** who are experienced in the field which you are researching.

Before interviewing someone as a source for a research report you must be prepared. The interview should be arranged in advance at the convenience of your source. Specific questions which are directly related to your topic should be prepared in advance. Ask for permission before taping the interview if you wish to do so. In addition, you must be accurate when taking notes during the interview. Ask your source for clarification when necessary. Above all, you should be courteous and thoughtful to your source at all times. (See Lesson 20 for more information about interviewing.)

You may also use some personal knowledge of your research topic which you have gained through your **experience**. For example, if you were doing a report on raising or training an animal and you had done this yourself, you could use your personal experiences in the report.

Reading: "How I Wrote 'Girl with Cello'"



In this article, which can be found on page 57-59 in *Contexts Reading Skills Two*, Cynthia Dann-Beardsley explains how she went about gathering information for "Girl with Cello," and the steps she followed in writing the report. This article should help you understand what is involved in the process of researching, writing, and revising a report. Complete the following exercises after reading this article.

Classifying Details**EXERCISE 8**

The following are details taken from Cynthia's description of the stages she went through in writing the article.

- making the sentences sound natural
- typing the final draft
- writing in large chunks
- getting Ofra's phone number
- reorganizing the article
- thinking about Ofra's conversation
- planning the beginning of the article
- organizing notes
- receiving the assignment from the editor
- buying one of Ofra's records
- checking newspaper and magazine files
- taking notes
- throwing out the first draft
- telephoning Ofra
- correcting spelling and punctuation
- preparing interview questions

Classify each of the above details by placing them under the appropriate heading in the chart on the next page. An example for each column has been done for you.

[illegible]

Making Notes

An important skill you will need to use when preparing your report in lesson 25 is that of note-taking. Since you will be expected to use your own words and style of writing in your report, you must be careful not to copy directly from your sources of information. You should gather the main ideas from your sources in point form as notes, then rewrite them in your own words later in your report.

To learn more about taking notes, read pages 138-139 in the *Language Arts Handbook* and then complete the following exercise.

EXERCISE 9

The following three paragraphs are an excerpt from an article which you read earlier in the "Cosmos" unit. For the purpose of this exercise, imagine that you are researching a report on the sun and these paragraphs are from one of the sources you have found. Select the main ideas from these paragraphs and record them as running notes in the space provided on the next page. Be sure your running notes are accurate, and contain all the important points. Then rewrite your running notes in paragraph form using your own words as much as possible.

The Sun

The sun is the largest object in our solar system, 109 times the size of the Earth. It is hard to think of our sun as a star, but that is precisely what it is—and a rather insignificant star at that. Astoundingly, the next nearest star to Earth, Alpha Centauri, is at least 40 trillion kilometres away.

The sun is about 150 000 000 km from Earth. Since light travels at 300 000 km/s, it takes a full eight minutes for sunlight to arrive on Earth. A beam of sunlight has to travel four years and four months to reach Alpha Centauri.

At its surface, the sun's temperature is about 6000°C. Near the core, it is a colossal 14 000°C! The sun is not burning in the usual sense. Rather, great heat is produced by nuclear reactions deep inside. The fuel for this intense burning is the gas, hydrogen. Most astronomers believe that the sun will continue to shine for at least another five billion (5 000 000 000) years.

1. Write your running notes here.

[illegible]

- [illegible]

Summary

In this lesson you have reviewed the essential skills required for the completion of a research report. You learned how to gather information by using library resources, interviews, and personal experience. You practised your skills in skimming, evaluating information, summarizing, diagramming, expressing opinions, finding evidence, classifying and sequencing information, and note-taking. Now you should be ready to complete a research project of your own in Lesson 25. Do a good job!

Journal Writing Hint

For the journal page in this lesson you could pretend you are a professional writer writing an article about a famous person. Choose a person you would like to interview and list some of the questions you might ask that person.

Questions and Comments

[illegible]

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend in the relationship between the variables studied.

4. The fourth part of the document discusses the implications of the findings. It highlights the potential applications of the research in various fields and the need for further investigation in this area.

5. The fifth part of the document provides a conclusion and summarizes the key points of the study. It reiterates the importance of the research and the need for continued efforts in this field.

6. The sixth part of the document includes a list of references and a bibliography. It cites the works of other researchers in the field and provides a comprehensive overview of the literature on the topic.

7. The seventh part of the document contains a list of appendices and supplementary materials. These include additional data, figures, and tables that support the main findings of the study.

8. The eighth part of the document includes a list of acknowledgments and a list of authors. It expresses gratitude to the individuals and organizations that supported the research and identifies the authors of the document.

9. The ninth part of the document contains a list of footnotes and a list of references. It provides additional information and citations that are relevant to the study.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

WRITING A RESEARCH REPORT

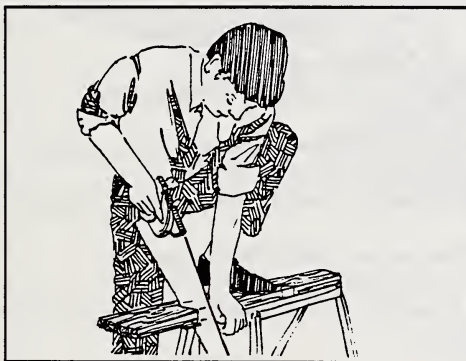
Creating a Context

In Lesson 24 you had the opportunity to study three research papers written by professional writers. You also read an article about how one writer researched and wrote a report, so, you should have a good idea of the process involved in creating a research report.

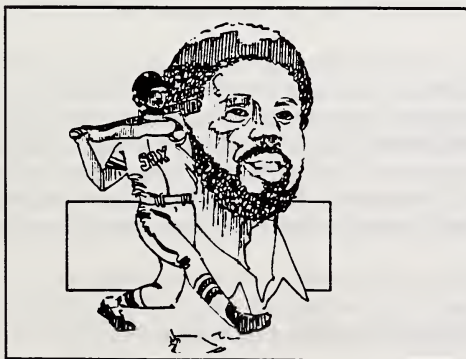
In this lesson you will choose a research topic, gather appropriate information on your topic, and write a research report based on the information you have gathered.

Choosing a Research Topic

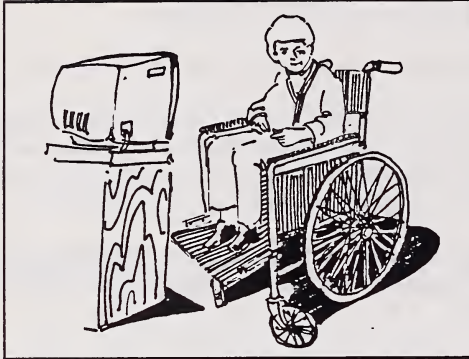
Before you can begin to research your topic, you must first choose a subject which interests you. Read page 137 in the *Language Arts Handbook*; then study the list of general topics which follows here.



Topic A: Write a "How-To" article which provides detailed, accurate instructions on how to build something, make something, or perform some skilled series of actions such as those required in a sport. Include appropriate illustrations or diagrams. (There are many good examples of "How-To" articles in *Contexts Reading Skills Two* which may help you to come up with ideas for a suitable, specific topic.)



Topic B: Choose a sport, career, animal, or some other subject in which you are particularly interested. Write a report which provides detailed information about your chosen subject, presented in an interesting fashion. Include appropriate illustrations, charts, or graphs.



Topic C: Interview an interesting person in your community or family. Then write a report based on your interview. You should prepare a specific list of questions to ask the person you decide to interview before actually conducting the interview.

In addition, you should arrange the interview at a time and place which is convenient for your source person. Remember to be courteous and thoughtful. Taperecord the interview only if your source agrees. Be accurate

when recording your source person's comments in your notes.

Include in your report, a time line of the person's life, including the dates and years of the most significant events in his/her life. Your completed report should answer the following types of questions which a reader might ask:

- What makes this person interesting to you?
- What is the person's appearance and personality like?
- How old is this person?
- What accomplishments has this person made in the past?
- What activities is this person involved in now?
- How does this person feel about his/her occupation? friends? family? the outside world?
- What obstacles has this person faced in the past?
- What are this person's greatest accomplishments?
- How do others in the community or family feel about this person?

Optional Viewing Activity

If you requested and received the optional video cassette which accompanies this course, you should view the program "IN OTHER WORDS: How Can I Get People to Listen?" now. This program provides some excellent examples of how audience interest can be captured effectively and maintained throughout a presentation. These ideas will be useful when you write your report at the end of this lesson. You should pay particular attention to the program's emphasis on visual aids to arouse the audience since you will be expected to include some type of illustration in your report.

Choose your specific topic and tell what it is here.

A Checklist for Success

You should view your research project as a journey of discovery. Successful explorers make checklists so they will remember to gather all of the necessary supplies and follow the necessary steps to reach their goals. In the same manner, you should use the following checklists which have been prepared for each step of your research, to reach your goal of creating a successful research report on your chosen topic. You are expected to follow each of these steps in order.

The checklists include references to sections of the *Language Arts Handbook* which will be of help to you throughout your project. Study these sections of the *Language Arts Handbook* carefully before completing each part of the project.

EXERCISE 1

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Locating, Gathering and Organizing Information

- ☐ See pages 138-139 in the *Language Arts Handbook* and Lesson 24.
- ☐ Locate books, magazine articles, and pamphlets on the topic at home or in your local public or school library.
- ☐ Skim the contents of these sources for the most useful sections.
- ☐ Make point-form notes; record title, author, publisher, and date of publication for each source you use.
- ☐ Interview people by telephone or in person. (Make up a list of questions to ask before the interview and make point-form notes during the interview. Tape record the interview if possible.)
- ☐ Organize your information. You may wish to make a formal outline for your report. See pages 142-145 of the *Language Arts Handbook*.
- ☐ Collect photographs, maps, diagrams, graphs or other illustrations that will be useful in your report.

EXERCISE 3

Use the space provided here to make notes and organize the information gathered for your report. (Use loose leaf paper if more space is needed.)

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

How Your Report will be Graded

Your correspondence teacher will grade your report according to the following guide.

Report Structure	Possible Marks	Your Score
1. The writer chose a good title; the cover page is neat and attractive.	5	
2. The report is clearly organized.	5	
3. The introduction clearly states the subject of the report.	5	
4. The body of the report presents information which is clearly relevant to the topic.	5	
5. The conclusion provides a concise summary of the report.	5	
6. The bibliography lists alphabetically by author, the sources used.	5	
Total marks for report structure.	30	
Use of Language	Possible Marks	Your Score
1. The report is presented mainly in the writer's own words.	10	
2. The report is written in a manner suitable for its intended audience.	10	
3. Paragraphing: Each paragraph has one main topic and each paragraph leads smoothly into the next.	10	
4. The writer makes special attempts to capture interest. Sentence variety is used throughout.	10	
5. Acceptable attention is paid to the mechanics of spelling, punctuation, grammar, and usage.	10	
Total marks for language use.	50	
Illustrations and Ideas	Possible Marks	Your Score
1. Charts, diagrams, maps, time lines, graphs are clearly drawn and well-placed. Drawings, photographs are informative	10	
2. The writer shows a good understanding of the report's information.	5	
3. The writer has contributed original ideas or personal interpretations of the information.	5	
Total marks for illustrations/ideas.	20	
Total overall marks for research project.	100	

EXERCISE 4

Use the space provided to write a rough draft of your report; then edit and proofread your work. (Use loose leaf paper if more space is needed.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Lined writing area with 20 horizontal lines.

Lined writing area with 20 horizontal lines.

Writing the Final Copy of Your Report

EXERCISE 5

Use the following pages to write the final copy of your research report. The space below is provided for your title/cover page. There are 3½ pages lined for your written word and illustrations. One half page is provided for your bibliography. If more space is required, use looseleaf paper. Do a good job!

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Journal Writing Hint

For the journal page in this lesson you may wish to write about your experience of writing a research paper. Use "How I Wrote 'Girl With Cello'" in Lesson 24 as a model.

Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE QUEST TO ACHIEVE YOUR DREAMS

Introducing the Unit



The lessons in this unit focus on the "quest" theme. What is a quest? A quest is a person's search for something.

Originally, quests were associated with stories in Greek and Roman mythology, in which heroes set out to save their people from evil enemies, terrible plagues or monsters. These heroes, often in the journey to achieve their quests, experienced all kinds of difficulties.

For example, in Greek mythology, Ulysses' quest was to reach the city of Troy, help defeat the Trojan army, and return home. On his journey Ulysses successfully overcame many dangers and he returned home as a hero. The noble qualities that Ulysses had were a model for young Greek men to strive towards.

There have been modern quests also. For example, Rick Hansen had a quest to raise awareness about spinal cord injuries and money for research.

Creating a Context: Dreams

In this lesson you will read about dreams and the quest to achieve them.

Do you have a dream or personal quest for something? If so, what is it? Do you think you will ever be able to achieve your dream? Why or why not?

Listening: "The Impossible Dream"¹

The song, "The Impossible Dream," has a very noble quest as a theme.

Turn on your cassette recorder and listen to "The Impossible Dream." It is found on page 280 of *Contexts Anthology Two* if you wish to read it silently as you listen.

Then do the following exercises.

¹ Copyright 1965, Words Joe Dar Ton. Music Mitch Leigh Andrew Scott, Inc., Helena Music Company.

Responding Personally**EXERCISE 1**

1. Many people find this song very inspiring. Do you share their feeling? Why or why not?

2. Which words in the song do you find most moving? Why?

3. People who have quests are sometimes criticized for their beliefs. (For example, marchers against nuclear war.) If you strongly believe in something, would you fight for it? Why or why not?

Making Inferences**EXERCISE 2**

1. Why do you think the song writers never actually say what the impossible dream is?

2. The phrase "the unreachable star" does not actually refer to a star. What does it mean?

Reading: "I Believe in Miracles"



Most Canadians will never forget the summer of 1980, when Terry Fox ran over 5000 km across Canada on one good leg and one artificial leg.

As a victim of cancer, Terry Fox refused to let his spirit be conquered by resentment, fear or hopelessness. Therefore, Terry Fox became a symbol of hope in his quest to raise money to conquer cancer.

Even though he died on June 21, 1981, his quest inspired millions of Canadians.

The article you are about to read begins with the end of Terry Fox's run and return to the hospital.

Turn to page 281 of *Contexts Anthology Two* and read "I Believe in Miracles." (Do not read the inset article by June Callwood on page 283 at this time.) Then answer the following questions in **complete sentences**.

Thinking About What You Have Read**EXERCISE 3**

1. At the beginning of the article, what symptoms made Terry Fox give up his run?

2. Why did Terry Fox say, "There was no way I was going to stop running, not with all those people there"?

3. During his run, why did Terry refuse to have regular medical checkups?

4. Why did Blair MacKenzie, the executive director of the B.C. and Yukon division of the Cancer Society say, "I was really taken with him."?

5. Who were some of the famous Canadians Terry Fox met during his run?

6. Although death prevented Terry's brave promise to finish his run, he accomplished what he had set out to do. What was that?

7. What is important about the date April 13, 1982?

Characterization

EXERCISE 4

Terry Fox, the hero, was also very human. People have a tendency to think that heroes are faultless. Terry Fox had many of the characteristics of the average young Canadian. Terry's personality was a combination of qualities from stubbornness to modesty.

Find an example from the article to show each of the characteristics of Terry listed below. The first one is done for you as an example. (Remember to use quotation marks when quoting directly from the story.)

Personality Traits

Example

1. Stubborn

"...even his mother, Betty, despite knowing intimately her son's stubborn gutsiness, told him he was 'crazy'."

2. Determined

3. Idealistic

4. Realistic

5. Proud

6. Modest

Reading: "He is more than you can see"



Now read June Callwood's editorial, "He is more than you can see," on page 283 of *Contexts Anthology Two*. Answer the following question in **complete sentences**.

Making Inferences

Explain in your own words what you think June Callwood meant by this statement: "His quest grips us, his search for wholeness is a spiritual longing deep in us all."

Precise Writing

Reporters and journalists have a responsibility to be **precise** in their writing in order to give the reader as much information as possible. Below are three ways to do this.

- 1. Use proper nouns when they are suitable.

Example: From *April 12, 1980*, when he dipped his artificial limb into the *Atlantic Ocean* at *St. John's* and began his run, until the following *September 9*, *Terry Fox* had become a national symbol of courage.

The sample sentence would be less precise if Warren Gerard had written *the spring, water, the east coast, autumn, the youth*, instead of the words in italics.

- 2. Use specific nouns rather than general ones.

Example: The hopping, running, 22-year-old *amputee* was well over the halfway mark.

This sentence would be less precise if the author had written *man* instead of *amputee*.

- 3. Use adjectives that tell more about the noun.

Example: Terry and his parents flew to Vancouver on a *small chartered* jet.

This sentence would be less precise if the author had written only *jet*.

EXERCISE 5

- 1. The following is a list of specific nouns. What general noun might each of them replace? The first one is done for you as an example.

Specific	General
(a) kilometre	<u>distance</u>
(b) official	<u></u>
(c) ambulance	<u></u>
(d) skeptic	<u></u>
(e) representative	<u></u>
(f) chemotherapy	<u></u>

2. Imagine that you are the editor of a newspaper. A young reporter has sent in the story below. Rewrite it so that the words in bold type are more precise. Use all three of the methods mentioned on the previous page.

On a couple of occasions Terry was nearly run off the road by **vehicles**, and police barred him from the **highway** as a traffic hazard. He was pelted by **bad weather** and the **leg** continued to hurt. On his way he met **two government leaders** and **two hockey heroes**. In **one city** the crowds were overwhelming and even police officers were seen crying.

Many people were so moved by Terry's run that they gave money for research. His style of running became familiar on television. Even though he had to give up in the middle, people at the Society say that they have never had such a campaign. Some time later, the government issued a memorial to Terry.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slightly textured appearance and some very faint, illegible markings near the top center, possibly from a previous page or scanning artifact.

Responding Creatively***EXERCISE 6***

There have been many memorials to honour Terry Fox—a hero on a noble quest—whose dream lives on. For example, a stamp has been created in his honour.

Create your own memorial to Terry Fox. You may choose one of the following: a drawing, poster, design for a T-shirt, collage (collection) of photographs, or poem. Use the rest of this page for your memorial.

Reading: "Cancer: Search for a Cure"

The Terry Fox story is sad but not hopeless. Terry's quest for a cure for cancer has spurred millions of dollars into cancer research. Many people with cancer are cured. It does not have to be a fatal disease—thanks to research. You are going to read a report on cancer research to find out more about cancer and to understand this disease better. Hopefully, you will also realize that cancer may be beaten.

Turn to page 169 of *Contexts Reading Skills Two* and read "Cancer: The Search for a Cure." Remember to study the charts also.

Responding Personally**EXERCISE 7**

1. Do you think it is helpful to you to learn more about subjects as unpleasant as cancer? Why, or why not?

2. Smoking is one of the leading causes of lung cancer. Why do people continue to smoke?

3. Would you be willing to help prevent cancer by any or all of these methods?

- (a) not smoking
- (b) avoiding excessive exposure to the sun
- (c) being careful about your diet
- (d) getting regular health check-ups

4. Millions of dollars are raised each year to fight cancer. The money is used on

- (a) research into causes and cures,
- (b) persuading people and institutions to work for prevention,
- (c) improving treatment methods and patient care.

On which of the above do you feel most of the money should be spent? Why?

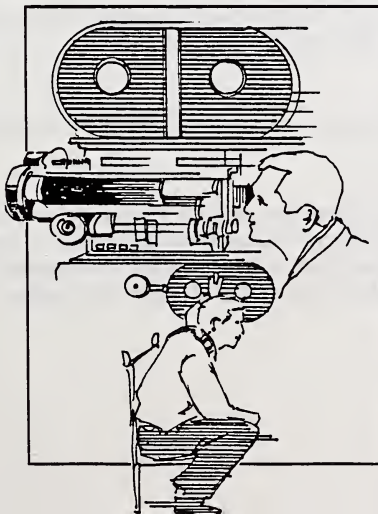
5. Do you think a cure for some or all kinds of cancer will be discovered in your lifetime? Why, or why not?

Medical Terms**EXERCISE 8**

Match the medical terms in Column A with their meaning in Column B. You may use a dictionary if you wish.

Column A**Column B**

- | | |
|-----------------|---|
| 1. tumor | _____ (a) cancerous growth |
| 2. surgery | _____ (b) treatment of cancer using drugs |
| 3. malignant | _____ (c) treatment of cancer using x-rays |
| 4. chemotherapy | _____ (d) temporary or permanent disappearance of cancer symptoms |
| 5. incidence | _____ (e) ways that cancer treatment affects the patient |
| 6. side effects | _____ (f) building-blocks of the body |
| 7. leukemia | _____ (g) frequency of occurrence of a disease |
| 8. radiotherapy | _____ (h) cancer that affects white blood cells |
| 9. cells | _____ (i) cancerous |
| 10. remission | _____ (j) medical removal of a limb or organ |
| 11. diagnosis | _____ (k) identifying a patient's disease |

Reading: "Making The Terry Fox Story"

A motion picture has been made about Terry Fox's story.

Read "Making The Terry Fox Story" by Diane Forrest on page 173 of *Contexts Reading Skills Two*.

Film Terms**EXERCISE 9**

Match the following film terms in Column A with their meanings in Column B.

Column A		Column B
1. documentary	—	(a) the person who directs the actors and technical crew during the film-making
2. audition	—	(b) the written directions and dialogue prepared before shooting begins
3. producers	—	(c) a short scene filmed without stopping the cameras
4. on location	—	(d) a film giving an in-depth report on a real person, place, or event
5. stand-in	—	(e) a person who digs up facts and information for the director
6. extras	—	(f) a look-alike or stunt person who plays some scenes in place of the actual actor
7. sequence	—	(g) the person who searches out actors to meet the director's requirements
8. script	—	(h) a test or try-out in which an actor displays his/her talents in hopes of being hired
9. director	—	(i) the person who raises the money to make a film and hires the director
10. researcher	—	(j) people who appear in a film but don't have speaking parts
11. casting director	—	(k) a real place for shooting a sequence, not a studio

Extending the Context

Steven Fonyo, another Canadian cancer victim who had his leg amputated, completed Terry's dream of a cross-Canada run for cancer. Steve started his journey in St. John's, Newfoundland on March 31, 1984, and completed his run on May, 1985, in Victoria, British Columbia. Millions of dollars for cancer research poured in.

Fables

Earlier in this lesson, you have read about people symbolically striving to "reach the unreachable star." The next selection you are about to read describes a moth striving to "reach an unreachable star."

"The Moth and the Star" is a fable. A fable is a short story that has a *moral*. A moral is a lesson, inner meaning, or teaching of a fable, a story or an event.

Here is a list of the characteristics of a fable:

1. The characters are animals talking and acting like human beings.
2. The characters' names are those of the actual animals. These names are capitalized: *Lion* for example.
3. The fable is short.
4. The fable includes dialogue.
5. The fable illustrates a moral or lesson, which is stated at the end.
6. The fable has a title.

Probably the most famous fables are Aesop's fables. Aesop was a Greek slave who lived over 2500 years ago. He wrote the fables so that parents would use them to teach their children proper behavior. Below is one of Aesop's fables. It has been retold by Joseph Jacobs. Read the fable; then answer the questions that follow.

The Dog and the Shadow

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water, and was never seen more.

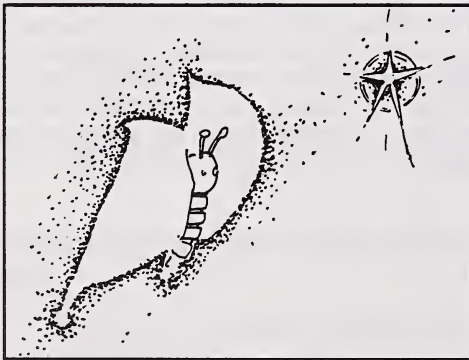
Lesson or moral: *Beware lest you lose the substance by grasping at the shadow.*

EXERCISE 10

1. Why do you think Aesop wrote about animals rather than people?

2. Do you think that certain animals were supposed to represent certain kinds of people?

3. Do you think Aesop's fables were meant to be serious, or funny, or both?

Reading: "The Moth and the Star"

The fable you are to read is about a Moth. The Moth in this fable is striving to obtain an impossible dream. The fable is humourous, but it does have a serious lesson or moral to it. Turn to page 285 of *Contexts Anthology Two* and read "The Moth and the Star," by James Thurber.

Critical Thinking**EXERCISE 11**

Answer the following questions in **complete sentences**.

1. Young people are frequently called "impressionable." The moth was also called "impressionable." What does this word mean?

2. Why did the mother moth think that all moths should hang around table lamps?

3. Why did the father moth think it was admirable for moths to get their wings scorched?

4. What did the father mean when he said, "You don't get anywhere chasing stars"?

5. Why did the father moth want his rebellious son to behave like an ordinary moth?

6. Do you think the young moth flew toward the star to avoid burning his wings? Why, or why not?

7. How do you know the moth had no idea how far away the star really was?

8. Why did the moth begin to think he had reached the star?

9. Do you think the moth had the right to say he had reached the star? Why, or why not?

10. Why is it ironic (the opposite of what you would expect) that he outlived the rest of his family?

11. What lesson is the fable trying to teach us?

Responding Creatively**EXERCISE 12**

Since fables are a unique way of teaching a lesson, they are very popular. They often involve non-human beings. The fable is often short, simple and direct.

Choose one of the following sayings and complete **one** of the activities described below.

Haste makes waste.

Ignorance is bliss.

A rolling stone gathers no moss.

Don't cry over spilt milk.

Sour grapes.

Don't count your chickens before they are hatched.

1. Illustrate the saying in a drawing or cartoon.

2. Write a fable to express the saying.

[illegible]

Lesson or moral learned _____

END OF LESSON 26

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the page.

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL
MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

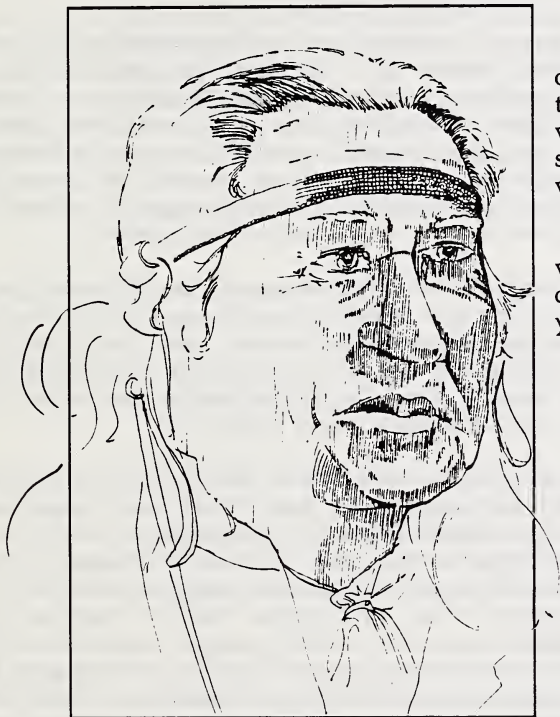
3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE QUEST FOR UNDERSTANDING AND PEACE**Creating a Context: Righting Injustices and Wrongs**

In Lesson 26 you read about people on a quest to achieve their dreams. In this lesson you will read about people whose quest is to get others to see and solve, if possible, the injustices and wrongs of the world.

Have you ever stuck up for someone whom you felt was badly treated? What did you do to help that person? Why did you try to help that person?

In one or two sentences answer the above three questions.

Reading: "I am a Native of North America"

The author of "I am a Native of North America" which you will read next is Chief Dan George, a Canadian Indian.

Read the brief biography which follows.

Dan George, a member of the Coast Salish tribe, was born and brought up on Burrard Reserve No. 3 near North Vancouver, B.C. As a child he learned the traditional crafts of his people, including canoe-building; their ways of collecting and preparing foods such as wild berries, clams, and sea cucumbers; and, of course, their beliefs about the close relationship between human beings and nature. But when he attended the Catholic school, he was no longer allowed to speak his native language. At nineteen he married Amy Jack, who became his greatest love and support.

Dan George became a longshoreman on the Vancouver docks in 1920, earning forty cents an hour filling ships with huge loads of timber for export. It was heavy work, and after twenty-seven years it ended with a shock. A swinging log smashed into his hip, crushing the muscles and leaving one leg shorter than the other. After his recovery, he was elected chief of his tribe, and was later made Honorary Chief for life.

Some of his happiest years followed. With his wife and children he toured the West as "Dan George and His Indian Entertainers," singing and playing folk and country-western music. But the world might never have heard of Chief Dan George if he hadn't been discovered by television. He was over sixty years old when he played his first acting part in the CBC TV series, *Cariboo Country*, a sort of Canadian western. After the convincing performance he gave as Ol' Antoine, it was no surprise when Hollywood wanted him to repeat the role in the Walt Disney film based on a *Cariboo Country* episode, called *How to Break a Quarter Horse*. Shortly thereafter he rocketed to fame by receiving an Academy Award nomination for his most famous role, Old Lodgeskins in *Little Big Man* (1971). Instead of showing Indians as bloodthirsty killers, this remarkable film revealed how cruelly they were massacred by the United States Cavalry under General Custer.

Chief Dan George died September 12, 1981.

Contexts, Teachers' Guide

In his short personal essay, "I am a Native of North America," Chief Dan George compares the values and experiences he had when growing up as a child with those of the modern urban (city) society today. When you read his essay, notice the difference between the early Indian culture and the modern culture of today.

Turn to page 286 of *Contexts Anthology Two* and read "I am a Native of North America" by Chief Dan George.

Responding Personally**EXERCISE 1**

Answer in **complete sentences**.

1. How were the communal houses of Dan George's boyhood different from your own home?

2. Would you like to live in a communal home? Why, or why not?

3. In Dan George's society, how did a person show respect for the Great Spirit?

4. What lessons did Dan George learn from his father?

5. If you had known Dan George would you have liked him? Why, or why not?

6. Are his ideas about life rather like your own or quite different? Explain.

7. Which Indian values (ideas held important) do you think white people should try to adopt into their culture?

8. Some white people "do" share the Indians' ideas about nature and love. Do you think that Chief Dan George was being too critical of the white culture? Why, or why not?

Thinking Critically

EXERCISE 2

Dan George definitely had opinions about the Indian culture and the white culture. Think carefully about the statements below that Dan George made and then compare your opinion to his by doing the exercise.

1. If you *agree fully* with Dan George's opinion below, mark it **AF** on the line at the left. If you *agree*, but only *partly*, mark it **AP**. If you *disagree*, mark it **D**.

_____ (a) The people in one apartment do not even know the people in the next and care less about them.

_____ (b) My white brother does many things well, for he is more clever than my people.

- ___ (c) I see my white brother going about blotting out nature from his cities.
- ___ (d) Man alone, of all animals, is capable of love.
- ___ (e) Without love our self-esteem weakens.
- ___ (f) I am afraid my culture has little to offer yours.
- ___ (g) Everyone likes to give as well as receive.

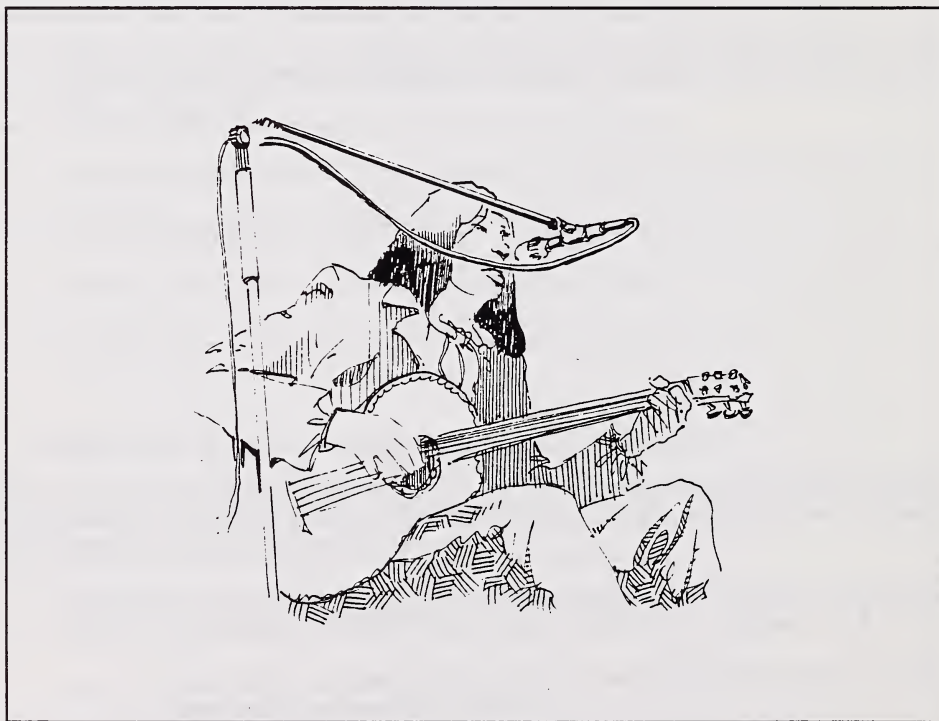
2. What are some of the *good* things that the white culture might have given to Indian culture?

3. What was Chief Dan George's plea to the white society?

Reading: "Plant a Brand New World"

The next selection you will read is by another famous Canadian Indian, Buffy Sainte-Marie. Read the brief biography that follows.

Buffy Sainte-Marie was born on the Piapot Reserve in Craven, Saskatchewan, but soon became an orphan and was adopted by a couple of Micmac descent in Wakefield, Massachusetts. Her musical gifts were recognized and encouraged at an early age by her adoptive parents, and after graduation from the University of Massachusetts she entered the folk-club circuit in New York, composing and singing songs about her people. She founded the Nihewan (Talk Cree) Foundation, which provides scholarships for Indian students, and she gives the proceeds from nine out of ten of her concerts to charity.



In her short personal life story Buffy Sainte-Marie gives us a clear picture of her thoughts and feelings as a "transplanted" timid Cree Indian child brought up in white American society. She felt she was different from the others and her quest led her back to Ontario. Her quest, or purpose in life, is expressed in her songs. As you read her story and song, think about what her quest is.

Read "Plant a Brand New World" on pages 289-291 of *Contexts Anthology Two*.

Thinking About the Selection**EXERCISE 3**

Answer in complete sentences.

1. Why did Buffy come to the conclusion that she should not argue with her teachers?

2. Why do you think Buffy's mother, even though she herself was part-Indian, never told Buffy Indian stories or talked about being Indian?

3. What did Buffy do to survive at school?

4. What do you think she means when she says, "I feel like a blank cheque"?

5. Why do you think Buffy went back to Manitoulin Island in Ontario to find her own tribe when she was seventeen?

6. What is the main message in Buffy's song, "The Seeds of Brotherhood"?

Responding Creatively

EXERCISE 4

Both Chief Dan George and Buffy Sainte-Marie stress the importance of brotherhood (getting along with each other).

In the space below write a poem or draw a picture that describes how you feel about the word "brotherhood."

Subject-Verb Agreement

In Lesson 12, you learned the rules for subject-verb agreement. Review this lesson before doing the following exercise.

For further information on subject-verb agreement, see pages 49-50 of the *Language Arts Handbook*.

EXERCISE 5

In each of the following sentences, underline the subject; then insert the correct verb from the brackets in the space provided.

1. Buffy Sainte-Marie and Chief Dan George _____ (is, are) Indians.
2. Singing and acting _____ (is, are) what they did.
3. People told me that there _____ (was, were) no real Indians in the cowboy movies.
4. Neither Buffy nor Dan George _____ (was, were) encouraged to be proud of their culture at school.
5. Love and brotherhood _____ (is, are) the messages both talked about.
6. To hoard things _____ (is, are) considered a shameful custom according to Indian beliefs.
7. My culture _____ (is, are) like a wounded deer.
8. Books and life _____ (has, have) taught both cultures much about each other.
9. The love of nature's creatures and sharing nature's possessions _____ (was, were) very important to Chief Dan George.
10. Both Indians and whites _____ (has, have) to have a better understanding of each other's culture.

Creating a Context: Dr. Norman Bethune

War is often glorified as a mighty and noble mission or quest. Movies and television "glorify" war and often give an unrealistic picture of what actually happens to people during war.

What does the word "war" mean to you?

In 1936, Dr. Norman Bethune, a young Montreal surgeon, went to Spain with other young Canadians to fight for democracy (thus supporting the Republican government) against the fascists (a dictatorship government) led by Franco. Bethune's aim or quest was to help save the lives of wounded soldiers. On the battlefield Bethune performed a medical miracle technique, the first of its kind, and saved a seventeen-year-old soldier from death.

Viewing: Illustration in "Frontline Surgeon"**EXERCISE 6**

Turn to page 316 of *Contexts Anthology Two* and study the picture of Dr. Bethune carefully and answer the following questions in **complete sentences**.

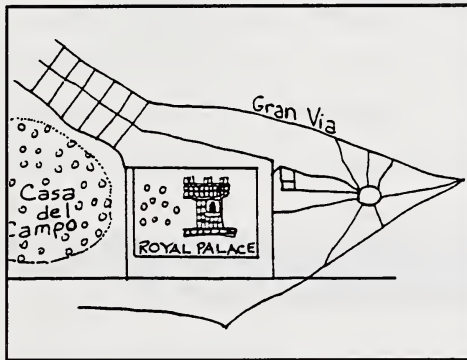
1. What clue to the time of day is in the picture?

2. What clue is there that a war or uprising is going on?

3. What clue in the picture helps tell what profession he is in?

4. After studying the picture of Dr. Bethune, how do you think the artist felt about Dr. Bethune?

Reading: "Frontline Surgeon"



Take a close look at this sketch of downtown Madrid, Spain's capital city. Find Gran Via and Casa del Campo. These words are mentioned in the story.

Now read the story, "Frontline Surgeon."

Understanding What You Have Read

EXERCISE 7

1. Why would the street be blacked out?

2. How do you know that powerful weapons were being used?

3. A civil war is one in which the people of a country fight against each other. How might a park in the middle of the city be used during a civil war?

4. Why was the Republican side in the Spanish Civil War willing to fight so hard against Franco and his fascist troops?

5. Why did Dr. Bethune choose to give a transfusion to the young boy and not some other wounded soldier?

6. "Like a wasted flower suddenly blooming again with rich-hued petals" is a simile comparing the recovery of the boy to a flower. In what ways was the boy's recovery like a suddenly-blooming flower?

7. What was Dr. Bethune's quest on the battlefield?

Effective Sentences

In Lessons 5 and 8 you learned how to write effective sentences. In the exercise that follows, you will review this concept. Before you begin the exercise, you may wish to review Lesson 8 and pages 80-82 of the *Language Arts Handbook*.

EXERCISE 8

1. Link the following simple sentences, using the conjunctions *and*, *but* or *yet*.

- (a) Suddenly, the air is convulsed. Great sheets of light flash through the sky.

- (b) One is tall, lean, long-faced. The other, the one in command, is not easily classified.

- (c) The men don't understand the words. They understand the intent, and smile with the easy grace of children.

2. Link the following simple sentences, using a semicolon.

- (a) A station wagon manoeuvres along the blacked-out Gran Via. It moves slowly, cautiously, without lights.

- (b) The comandante kneels beside the first soldier. He looks into the soldier's face.

3. The following complex sentences contain one **principal** clause and one **subordinate** clause. Underline the principal clause with one line and the subordinate clause with two lines.
- (a) When he has made the rounds, he walks back unerringly to a still form covered by a coat.
- (b) He moves to the soldier's head so that his own body will be between the life-saving bottle and the fighting.
- (c) It is the boy who received the first transfusion.
- (d) If Norman Bethune had not taken his transfusion unit to Spain, many more soldiers would have died on the battlefield.
- (e) In the sudden silence Canadians and Spaniards look at each other in a burst of feeling that none knows how to express.

Proofreading

EXERCISE 9

1. The following passage contains about twenty errors of punctuation and capitalization; also, it should be written as two paragraphs. Use some of the symbols in the box to make the necessary improvements on the rough copy. Then rewrite the rough copy into two error-free paragraphs on the lines that follow.

¶ new paragraph	⊙ insert period	⋈ insert question mark or
^ insert word or phrase	∨ insert apostrophe	⋈ exclamation mark
⋈ insert comma or semicolon	⋈ insert quotation marks	cap capital letter (C)
	/ delete word or phrase	lc lowercase letter (r)

he rests the lolling head gently on the ground and sets to work. he rips the sleeve of the lads jacket rolls back the shirt and swiftly explores the exposed forearm. ready, now, he says. his companion, hands him a slender rubber tube with a needle at the end in the slack flesh the comandants fingers find the vein. There is a whine of a shell followed by still another before the first explodes the enemy is extending the barrage closer to the republican lines. but there is not time to gauge the danger.

Good Copy

2. Each of the following sentences contains at least one incorrect use of language. Decide how each sentence could be improved and make the appropriate changes by writing the corrected sentences on the lines that follow.

(a) A station wagon moves slow through the shattered streets.

(b) The city has heard it's women weeping, it's evacuee children saying good-bye.

(c) The comandante kneels beside a soldier who's features are twisted by pain.

(d) Their is not time to gauge the danger.

(e) Its an ordinary bottle, but it stores a precious fluid.

(f) The boy's teeth don't chatter no longer.

(g) The comandante knows that after his wounds is tended the boy will live.

- (h) It is like a friend has come with a miracle.

Reading: "Tears and Sweat: The Mac-Paps Back in Spain"

The Civil War in Spain lasted three years (1936-1939). During this time the Republicans, on whose side some Canadians fought, battled against Franco's fascists who were backed by Hitler of Germany and Mussolini of Italy. The fascists won. Franco became dictator of Spain.

Of the 1239 Canadians that fought in the Spanish Civil War, only 600 Canadian veterans returned to Canada. In 1979, thirty of these Canadian veterans returned to Spain to honor their fallen comrades. What did they experience or feel on their return?

Read the article "Tears and Sweat: The Mac-Paps Back in Spain," found on page 192 of *Contexts Reading Skills Two*.

Making Inferences

EXERCISE 10

Answer the following questions in **complete sentences**.

1. Why did the Canadians who had fought in the Spanish Civil War return to Spain forty years later? (see paragraph 2)

2. What three famous fascist dictators in Europe are named in the article? Which European country did each one lead? (see paragraph 3)

3. Why did volunteers from other countries join the International Brigades to fight for Spain? (see paragraph 4)

4. Why do you think the Canadian government was opposed to Canadians fighting in foreign armies? (see paragraph 5)

5. What two important disadvantages did the Republican side have in fighting battles? (see paragraph 8)

6. Why did the Canadians find their visit to the Valley of the Fallen so depressing? (see paragraph 10)

7. Do you think George Fiwchuk would have wanted to be buried in Spain? Why, or why not? (see paragraph 13)

Word Families**EXERCISE 11**

It is often easier to understand a new word or phrase if you know what word family it belongs to. In the spaces below, write the missing definitions in each of the following word families. Use a dictionary to check your answers.

1. Root word: *pees* (Middle English for *peace*)

peace *freedom from war or hostility*
peaceful _____
peacemaker _____
peace offering _____

2. Root word: *pacum* (Latin for *peace*)

pacific *of a peaceful disposition*
pacifism *belief that international disputes can be settled peacefully*
pacifist _____
pacify _____

3. Root word: *werre* (Old English for *war*)

war *armed conflict between groups, parties, or nations*
warfare _____
warlike _____
warmonger *one who seeks to bring about war*
warpath _____
warrior _____

4. Root word: *populus* (Latin for *people*)

popular _____
population _____
populist _____

5. Root word: *publicus* (Latin for *people*)

public *open to or belonging to the people*
republic *state in which the supreme power is held by the people*
republican _____

6. Root word: *civis* (Latin for *citizen*)

civil *concerned with the ordinary life of citizens (as opposed to church, political, military, or criminal affairs)*
civilian (person) _____
civil law _____
civil service _____
civil war _____
civic _____

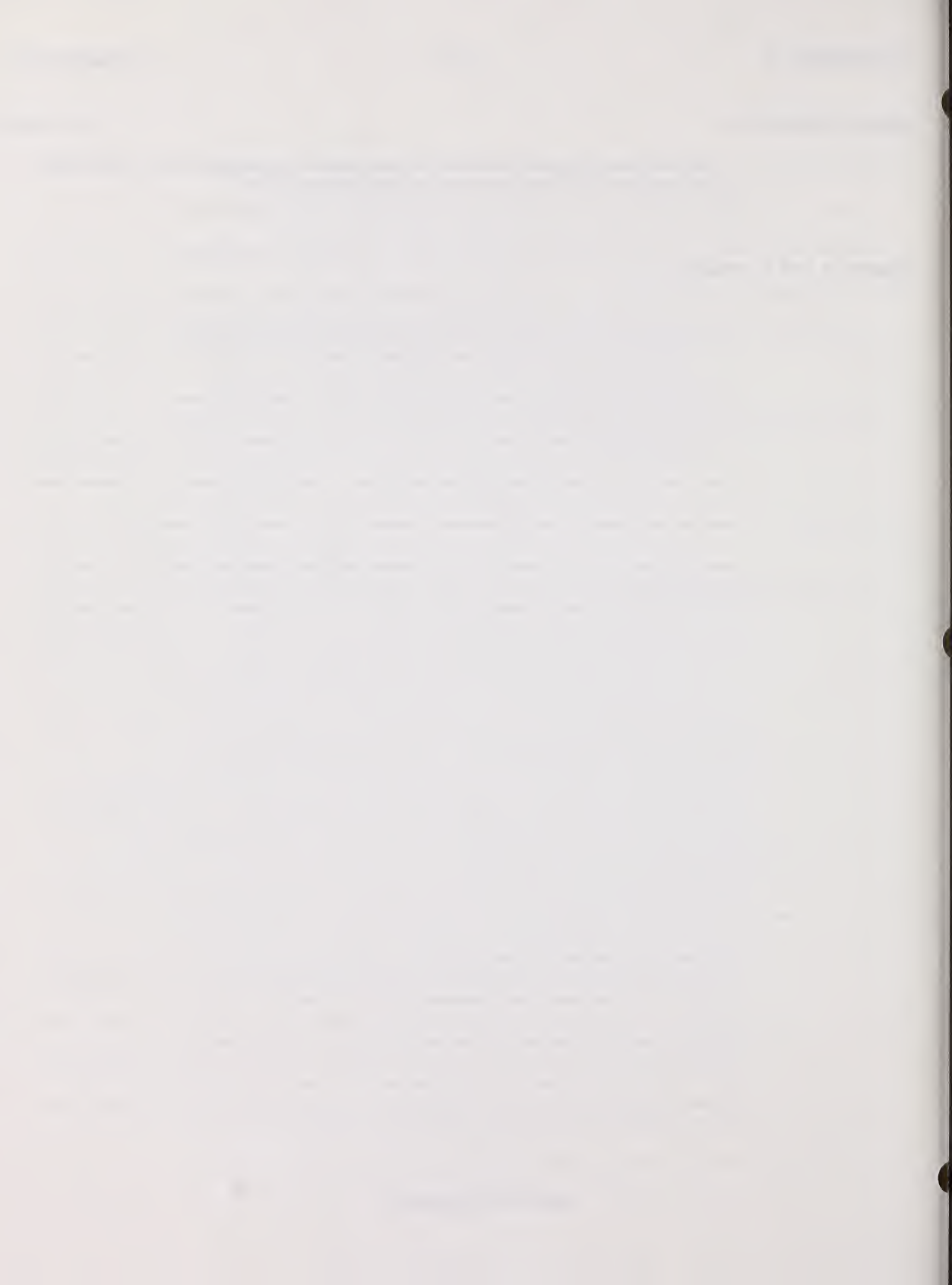
Good Copy

Journal Writing Hint

For the journal page in this lesson you may wish to investigate other word families or add words to the word families studied in Exercise 10.

Questions and Comments

[illegible]



This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

THE QUEST TO BE THE BEST

Creating a Context

What do the artist, Emily Carr, and the hockey player, Wayne Gretzky, have in common? At first these very different individuals may appear to share nothing in common but their Canadian identity. However, Emily Carr and Wayne Gretzky shared a quest to be the best. They concentrated all their mental, emotional and physical energies in their pursuit of excellence.

Wayne Gretzky is perhaps the best hockey player ever. He has broken many records and received much recognition for his talent.

Emily Carr broke away from the "European" style of painting and developed a unique "Canadian" style. Her paintings are widely revered.

In this lesson you will read more about these two talented Canadians.

Reading: "Number 99"



Turn to page 293 of *Contexts Anthology Two* and read "Number 99." Then answer the following questions in complete sentences.

Thinking About What You Have Read**EXERCISE 1**

1. (a) Why do Gretzky's teammates appear more impressive than he does at first glance?

- (b) When does Gretzky become impressive?

2. What does Maurice (The Rocket) Richard have to say about Gretzky's hockey ability?

3. What is one of the theories why Gretzky is playing better hockey than anyone else?

4. How did Walter Gretzky help prepare Wayne to be a super hockey player?

5. (a) What, in your opinion, are the responsibilities of a star like Gretzky?

- (b) Could you handle these responsibilities? Why or why not?

6. In your opinion, is Gretzky a real hero? Why or why not?

Making Judgments

Sports is an area where many people have conflicting opinions. The next exercise is an opportunity for you to express your opinion. Please think carefully before you respond.

EXERCISE 2

1. On the chart below, record your opinion of each statement by checkmarking in the appropriate column.

Statement	Agree Fully	Agree Partly	Disagree Strongly	Cannot Decide
(a) Gretzky's glory shines only because the NHL has expanded so much.				
(b) It would be fun to live Gretzky's life for a day, maybe a weekend, knowing that it would end.				
(c) Sports heroes should try to influence young fans to live clean, healthy lives.				
(d) Endorsing commercial products is an acceptable off-ice activity for a hockey player.				
(e) Professional hockey players are paid too much.				
(f) Gretzky is opposed to violence in hockey.				
(g) We all need heroes in our lives.				
(h) Sports stars are not real heroes because they only seek their own glory.				
(i) There should be a women's professional hockey league.				

2. Using one of the above statements, explain why you agreed fully or why you disagreed strongly with that statement. Be specific.

Vocabulary**EXERCISE 3**

Use the appropriate word from the box below to complete each sentence. You may use a dictionary.

lucrative	media	incredulous	transition
manoeuvres	transcends	endorsement	

1. No hockey player has a more _____ contract than Wayne Gretzky.
2. _____ of commercial products makes Gretzky even wealthier.
3. He has handled the _____ from good hockey player to multi-millionaire with apparent modesty.
4. Gretzky has to use some tricky _____ to outwit his heavier opponents.
5. Reporters from all the different _____ like his cooperative attitude toward them.
6. If you look at his records, Gretzky _____ all the great hockey players of the past.
7. Throughout his career, the hockey world has been _____ about his extraordinary ability.

Euphemisms

Euphemisms are words that soften harsh or unpleasant impressions. For example, "very slim" is an euphemism for "skinny."

There are euphemisms in sports. For example, "taking dives" is used instead of "faking getting tripped" or "falling down in the hope of getting an opponent penalized for tripping." "Taking dives" is a euphemism because it sounds less deceitful.

The following exercise will give you the opportunity to look at more euphemisms.

EXERCISE 4

1. The expressions in bold type below are euphemism for more accurate but more unpleasant expressions. Rewrite each sentence, replacing the euphemism with more realistic language. The first one has been done as an example for you.

- (a) The New York Islanders have been very **physical** this period.

The New York Islanders have been very rough this period.

- (b) Gretzky is a **little upset** with that penalty call.

- (c) The **sanitary engineer** will collect your garbage on Tuesdays and Thursdays.

- (d) This house is **priced very reasonably**. It's a **handyman's special**.

- (e) May I serve you a little **liquid refreshment**?

- (f) Our grandmother **passed away** in the night.

- (g) Two gangsters **eliminated** their biggest rival yesterday.

2. Write four more euphemisms you have heard, followed by their real meanings in brackets.

Parts of Speech

Many words, especially one-syllable words, can function as **nouns** or as **verbs**, and sometimes as **adjectives** as well. See the *Language Arts Handbook* for further information on nouns, verbs and adjectives.

- Examples:
1. They *dwarf* their blond companion, who appears to be tagging along to watch a practice. (**verb**)
 2. The *dwarf* at the circus was both a trapeze artist and a clever clown. (**noun**)
 3. *Dwarf* trees are called "bonsai" by the Japanese, who cultivate them as indoor plants. (**adjective**)

EXERCISE 5

1. Before each sentence below, write **N** if the word in bold type is used as a noun, **V** if it is used as a verb, or **A** if it is used as an adjective.

_____ (a) If we **pair** Pete and Joe on defence, we'll win the hockey game.

_____ (b) The hockey superstar plans his **moves** like a chess player.

_____ (c) This season he made child's **play** of hockey's most respected record.

_____ (d) Gretzky was **male** athlete of the year for two years.

_____ (e) "I knew Gretzky might get 150 assists but I didn't think he would **score** so many goals.

_____ (f) He didn't think it was the **right** type of publication.

_____ (g) "When I ask my accountant for some **figures**, I can't believe what I see."

_____ (h) Gretzky's attitude has helped him **weather** the storm of attention.

_____ (i) Wayne may rush from a TV **interview** to a high school where he's been invited to speak.

2. Write sentences using the following:

(a) **pair** as a noun _____

(b) **moves** as a verb _____

(c) **play** as a verb _____

(d) **male** as a noun _____

(e) **score** as a noun _____

(f) **right** as a noun _____

(g) **figures** as a verb _____

(h) **weather** as an adjective _____

(i) **interview** as a verb _____

Reading: The Introduction to "D'Sonoqua: Wild Woman of the Woods"



Emily Carr (1871-1945) was born and raised in Victoria, British Columbia. Her intense love of the coastal forests and of the Indian people are reflected in her forceful painting style. Her paintings are more than pretty pictures of Indians, totem poles, mountains and forests. Emily Carr's paintings emphasize the natural world—a world of mystery, motion and supernatural forces.

Read the introduction on page 320 of *Contexts Anthology Two* and then answer the following questions in complete sentences.

Thinking About the Introduction**EXERCISE 6**

1. Identify a word in the third sentence of paragraph 1 that means "an odd or unusual person."

2. (a) What name did the Indian chief give Emily Carr?

- (b) What did the name mean?

3. How did the Indian chief's view of Emily Carr differ from her neighbours in Victoria?

Viewing Emily Carr's Three Paintings

Now that you are more familiar with Emily Carr and her style of painting, you will examine her three paintings.

EXERCISE 7

1. Turn to the painting called "Kispiax Village" on page 321 of *Contexts Anthology Two*. Notice that Emily Carr uses overlapping (putting one thing partly in front of another) to give a sense of distance.

- (a) What overlaps the hills?

- (b) What overlaps the houses?

2. Why do you think Emily Carr painted the distant hills a dark colour rather than a bright cheerful colour?

EXERCISE 8

Turn to page 325 of *Contexts Anthology Two* and study the painting, "Western Forest."

1. What type of trees do you think these are?

2. The branches curl and roll and overlap like waves on the ocean. Why do you think she painted the trees this way?

3. How many tree trunks are there in this painting?

4. How can you tell which tree is nearest to you?

EXERCISE 9

View the third painting entitled "Zunoqua of the Cat Village," on page 326 of *Contexts Anthology Two*.

1. How many cats can you find in this painting?

2. (a) What do you suppose the totem figure is holding under its arm?

- (b) Why is the totem holding it?

3. Is the totem figure a man or a woman?

Guided Reading: "D'Sonoqua: Wild Woman of the Woods"

Emily Carr was a talented writer as well as painter. The story, "D'Sonoqua: Wild Woman of the Woods," is one of her many stories.

The selection is divided into three parts. Each part of the story recounts the terror and fascination Emily felt on three different occasions, years apart, when she came across D'Sonoqua, the wild woman of the woods. The images or pictures were carved into the trunks of red cedar trees in remote native villages.

Turn to page 321 of *Contexts Anthology Two* and read page 321 through to the break just before the end of page 322.

Thinking About the Story**EXERCISE 10**

Answer in **complete sentences**.

1. Describe the landscape where Emily Carr found the carving of the woman.

2. What did the head of the carving look like?

3. Why do you think Emily Carr was impressed with the carving?

4. Would you have been afraid of the carving if you had been out there? Why or why not?

5. Why do you think the little girl lied?

Now finish reading pages 322-326 in *Contexts Anthology Two*.

EXERCISE 11

1. In what ways was the second carving of the woman more frightening than the first?

2. (a) What was the carved woman's name?

- (b) What did her name mean in English?

3. How was the third wild woman different from the other two? Be specific.

Verb Tense**EXERCISE 12**

Read the section on verb tense on pages 37-38 in the *Language Arts Handbook*. Then use a suitable tense of the verb in brackets to complete each of the following sentences.

1. I was _____ (sketch) in a remote Indian village when I first saw her.
2. When the Indian agent _____ (dump) me on the beach, he said, "There is not a soul here."
3. The keel of the boat had barely _____ (grate) in the pebbles when the cat sprang aboard.
4. As I sat sketching, I wondered what was _____ (purr) about my feet.
5. Even today, Emily Carr's pictures _____ (give) us an exciting way to see the natural world.

Confusion of Adjectives and Adverbs**EXERCISE 13**

Read about confusion of adjectives and adverbs on page 88 of the *Language Arts Handbook*. Then complete each of the following sentences with either the **adjective** or the **adverb** in the brackets.

1. For most of the year the village is _____ (empty, emptily).
2. The little girl ran _____ (quick, quickly) back to her father's canoe.
3. Her hands were black, with blunt fingertips painted a _____ (dazzling, dazzlingly) white.
4. Her feet were planted _____ (heavy, heavily) on the head of the squatting bear.
5. Emily Carr felt _____ (happy, happily) when she was sketching in west-coast Indian villages.

Precise Writing**EXERCISE 14**

1. Underline the adjectives and circle the adverbs in the following passage from "D'Sonoqua: Wild Woman of the Woods."

The eyes were two rounds of black, set in wider rounds of white and placed in deep sockets under wide, black eyebrows. Their fixed stare bored into me as if the very life of the old cedar looked out, and it seemed that the voice of the tree itself might have burst from the great cavity, with projecting lips, that was her mouth. Her ears were round, and stuck out to catch all sounds. The salt air had not dimmed the heavy red of her trunk and arms and thighs. Her hands were black, with blunt fingertips painted a dazzling white. I stood looking at her for a long, long time.

The rain stopped, and white mist came up from the sea, gradually paling her back into the forest. It was as if she belonged there, and the mist were carrying her home. presently the mist took the forest too, and, wrapping them both together, hid them away.

2. Which adjectives and adverbs in this passage do you think are the most precise and vivid? Explain.

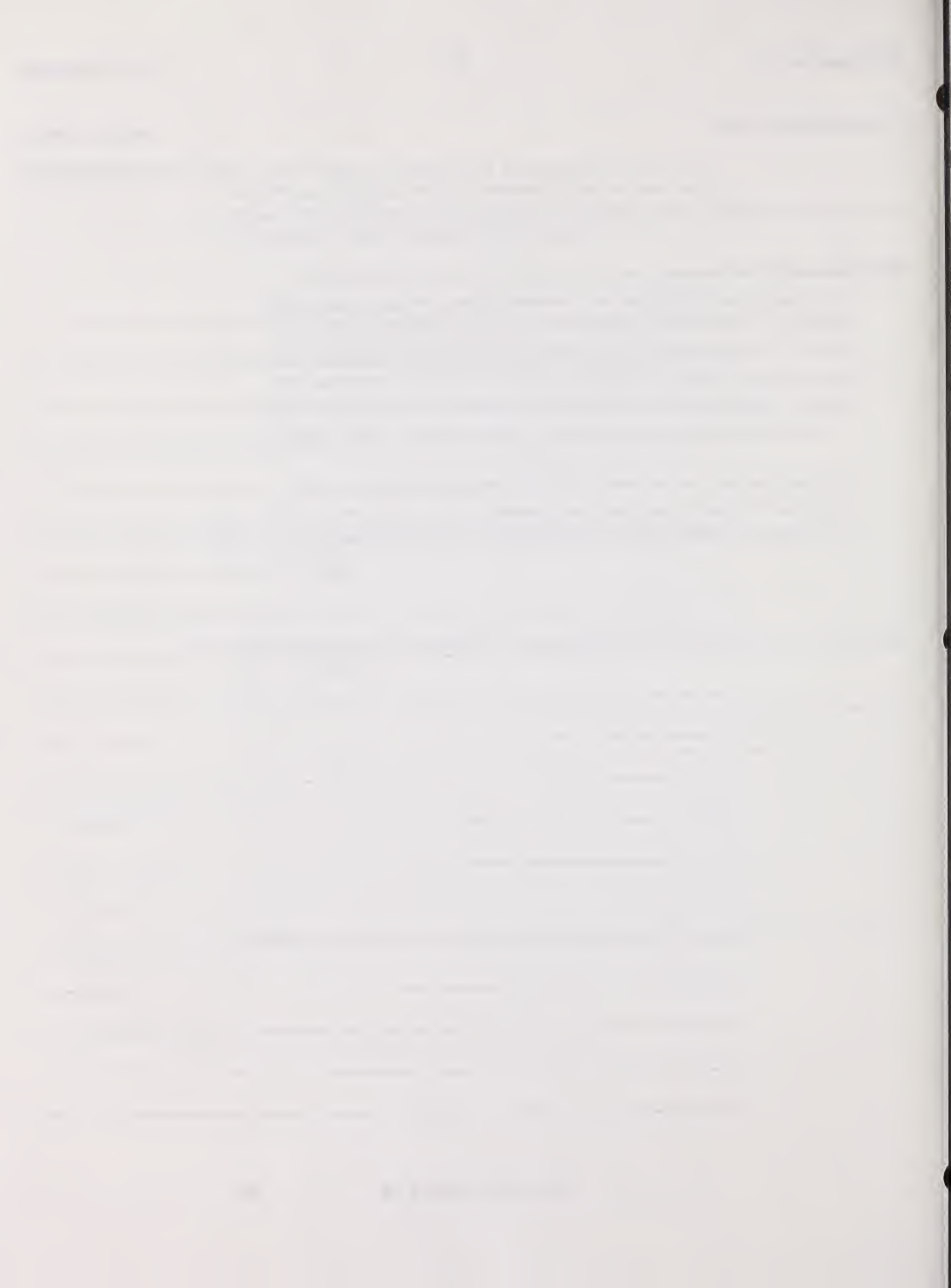
3. Illustrate the scene in the space provided below. Be as creative as you can.

Journal Writing Hints

For the journal page in this lesson you may wish to write about your quest to be the best or about someone whose success you admire.

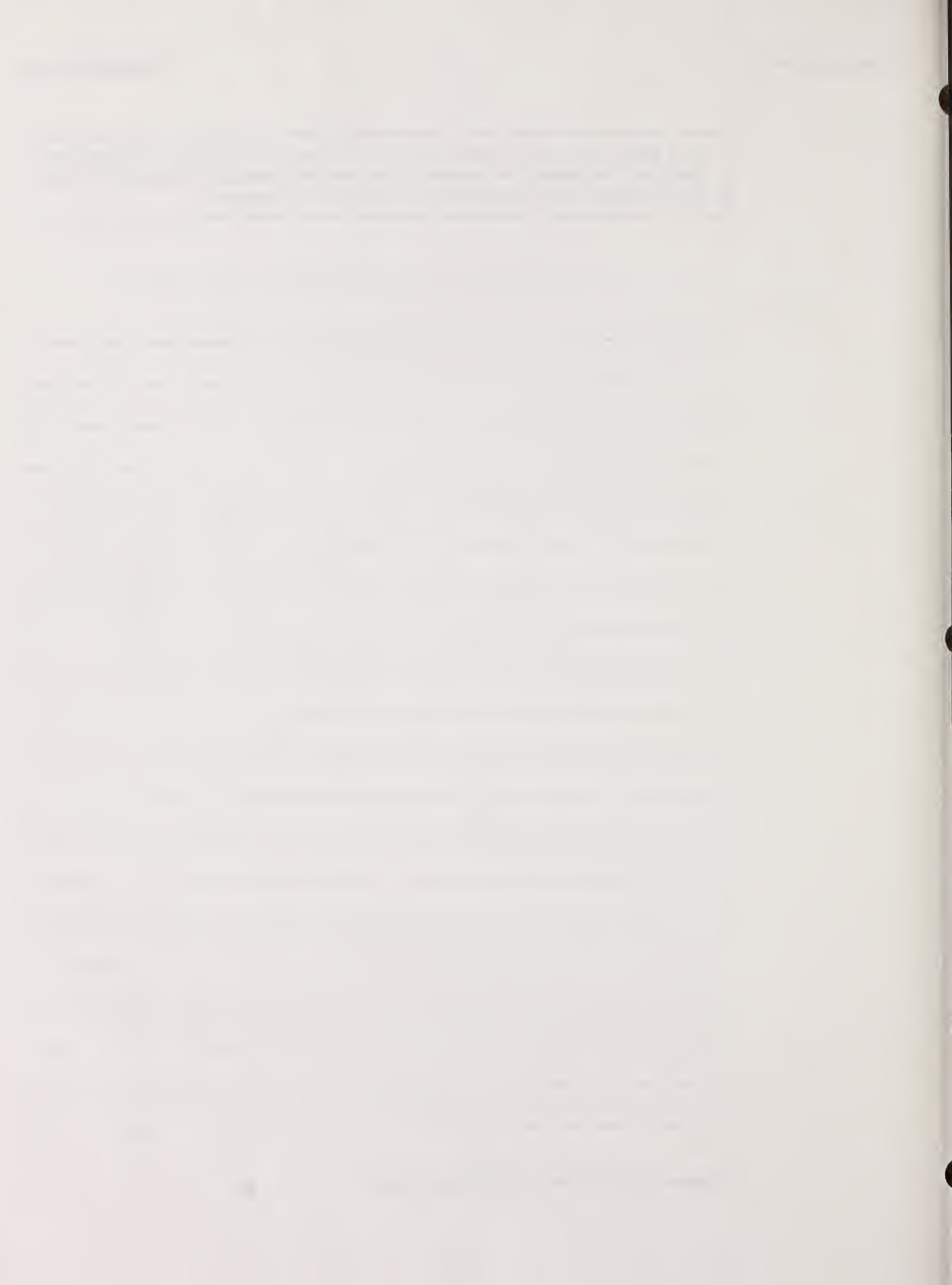
Questions and Comments

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.



[illegible]

Please mail this page with your lesson.



LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and lesson.*

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

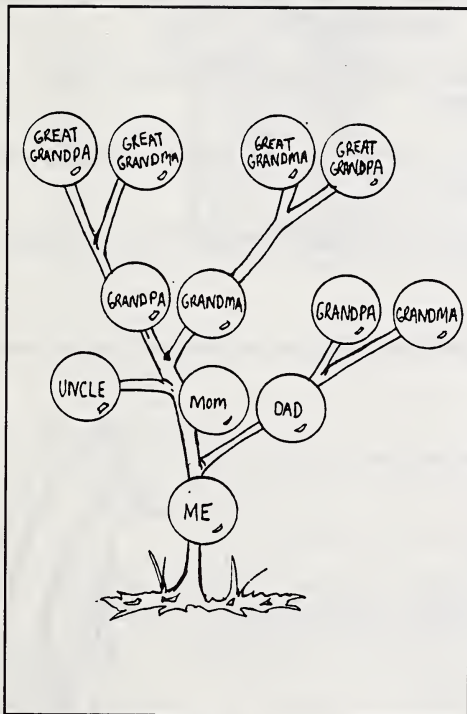
Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

ETYMOLOGY

Creating a Context



Have you ever tried to complete your family tree? _____

Many people are interested in **genealogy**, the study of the origin and history of a family line. Some people have even traced their family line back two or three centuries. Similarly, **etymology**, the study of the origin and history of words, can be interesting. This lesson deals with etymology.

Old English Words

English has its origins in the language spoken by the Germanic tribes (Angles, Saxons and Jutes) that invaded Britain some time after 400 A.D. Many of the most basic words in Modern English can be traced to that time. In fact, 70% of the 500 most frequently used words in Modern English come from Old English (Anglo Saxon).

EXERCISE 1

The alphabet used for Old English is nearly the same as that of Modern English—but not quite. Study the following rules.

and are symbols used for the sound which Modern English represents with the letters "th." means "with."

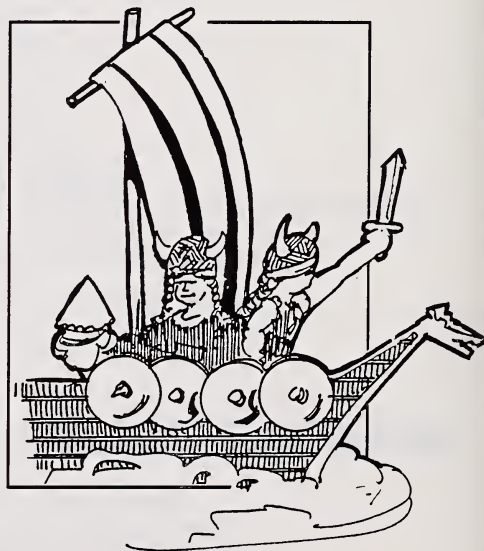
is the symbol used for the sound Modern English represents by "a." means "bath."

is the symbol used for the sound Modern English represents by "sh." means "ship."

A long vowel is indicated in Old English by a mark over the letter. means "wife."

With this information in mind, give the Modern English word for the following Old English words.

1. _____
2. _____
3. _____
4. _____
5. _____

**Borrowed Words**

Words borrowed from other languages, were added to Old English to flesh out the bare skeleton of the English language. Only 20% of the entire Modern English vocabulary came from Old English; the other 80% came from other sources.

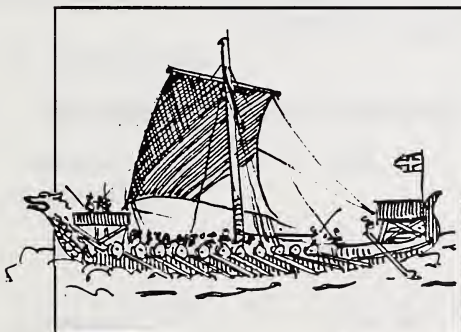
EXERCISE 2

1. The following list of words is representative of the type of words brought into English by the early monks. Examine the list carefully. What conclusions can you draw about the relationship between the monks and the English residents?



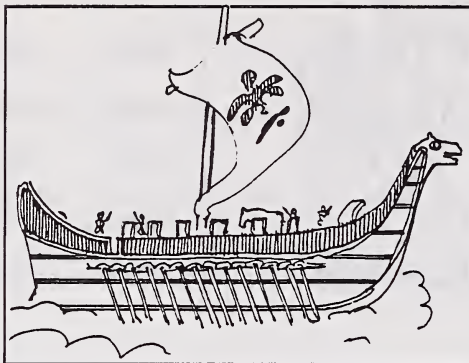
angle	abbot	candle
chalice	disciple	hymn
mass	lily	verse
nun	altar	priest
school	master	grammatical

2. The following list of words is representative of the type of words brought into English by the Danes. Examine the list carefully. What conclusions can you draw about the relationship between the Danes and the English?



sister	husband	birth
skirt	window	knife
steak	egg	skin

3. The following list of words is representative of the type of words brought into English by the Normans. Examine the list carefully. What conclusions can you draw about the relationship between the Normans and the English?



empire	parliament
justice	judge
army	navy
painting	sculptures
surgeon	anatomy
fashion	gown
parlour	chandelier

4. Match the words of Old English origin in Column A with the corresponding words of French origin in Column B.

Column A**Column B**

(a) cow

___ venison

(b) sheep

___ veal

(c) pig

___ mutton

(d) deer

___ pork

(e) calf

___ beef

5. Review how to find the etymology of a word in Lesson 1 or on page 3 of the *Language Arts Handbook*. Then use your dictionary to find the language from which the following words were borrowed.

- | | |
|-----------------------|----------------------|
| (a) smorgasbord _____ | (b) sauerkraut _____ |
| (c) goulash _____ | (d) salami _____ |
| (e) waffles _____ | (f) tea _____ |
| (g) vodka _____ | (h) cocoa _____ |
| (i) banana _____ | (j) ketchup _____ |

Coined Words

Although the great majority of the words in English originated from other languages, some words were formed by other methods. These methods include the following.

1. Using Latin and Greek words in new combinations

Example: **microscope** (from "micros" meaning *small* and "skopium" meaning *look at*)

2. Compounding

Example: **blackboard** (from "black" + "board")

3. Blending

Example: **smog** (from "smoke" + "fog")

4. Clipping

Example: **flu** (short for "influenza")

5. Acronyms

Example: **scuba** (from self-contained underwater breathing apparatus)

6. Name of a person or place

sandwich (after the Early of Sandwich)

tangerine (after the city of Tangiers in Morocco)

7. Sound imitation

Example: bang

8. Inventing entirely new words

Example: googol

EXERCISE 3

1. Tell which of the eight techniques listed above were used in the formation of the following words.

(a) brunch _____

(b) beep _____

(c) pasteurize _____

(d) denim _____

(e) bus _____

(f) laser _____

(g) astronaut _____

(h) zillion _____

2. Match each word in Column A with a corresponding adjective of Latin origin in Column B. (You may need to use your dictionary to check the meanings of the words in Column B.)

Column A**Column B**

(a) mouth

___ lunar

(b) eye

___ filial

(c) moon

___ maternal

(d) night

___ oral

(e) mother

___ paternal

(f) father

___ nocturnal

(g) son

___ ocular

3. Study page 23 of the *Language Arts Handbook*. Then give the Latin roots from which each of the following words were formed.

(a) autograph _____

(b) mission _____

(c) omniscient _____

(d) television _____

(e) astrophysics _____

4. Give the words which were blended to form each of the following.

- (a) motel _____ + _____
- (b) telethon _____ + _____
- (c) splurge _____ + _____
- (d) squiggle _____ + _____
- (e) splatter _____ + _____

5. Give the long word which was shortened to form each of the following.

- (a) fridge _____
- (b) cab _____
- (c) exam _____
- (d) gas _____
- (e) phone _____

6. Give the words which were used to form the following acronyms.

- (a) scuba _____
- (b) radar _____
- (c) sonar _____
- (d) dew (line) _____
- (e) bit (computer term) _____

7. Give the name of the person or place which was used to form the following words.

(a) graham (flour) _____

(b) teddy (bear) _____

(c) cashmere _____

(d) mesmerize _____

(e) maverick _____

Dying or Dead Words

Just as words are added to the English vocabulary, words sometimes cease to be used and disappear from the language. Words which are no longer used are called **obsolete**. Words which are only used occasionally to suggest the flavour of the past are called **archaic**.

EXERCISE 4

Check your dictionary and indicate if the following words are obsolete, archaic or in current use.

1. yare _____

2. egal _____

3. pestle _____

4. thorp _____

5. haptic _____

Extending the Meaning of Existing Words



Sometimes rather than making up a new word, the meaning of an existing word is extended. When this happens the old meaning can either become obsolete, or it can be retained.

For example, the meaning of the word *bug* has changed over the years. In 1388, bug was used for an object of terror. (This meaning is now obsolete.) In 1567, bug meant "an important person." (This meaning is also obsolete today.) In 1622, bug was used to mean an insect. (This meaning has been retained.) During the 1900's, several slang meanings for bug developed.

EXERCISE 5

1. Explain the meaning of *bug* in each of these contexts.

(a) I have to get all the *bugs* out of the machine.

(b) I have the flu *bug*.

(c) He is a camera *bug*.

(d) The spy placed a *bug* in the room.

(e) I drive a *bug*.

2. Use your dictionary to find the **original** meaning of each of the following words.
(You may need to look up the etymology of the word.)

(a) minister _____

(b) constable _____

(c) knight _____

(d) marshall _____

(e) snob _____

(f) angel _____

(g) nice _____

(h) silly _____

(i) crafty (see craft)

(j) terrific _____

3. Give an example of two slang words that were formed by extending the meaning of an existing word.

(a) _____

(b) _____

4. Below is a list of slang terms from the 1950's and 1960's. Examine the list of words carefully. Decide if this meaning of the word is in current use.

(a) cool (very attractive) _____

(b) creep (an objectionable person) _____

(c) dig (understand) _____

(d) bread (money) _____

(e) drag (dull and tedious) _____

(f) rap (talk) _____

5. Ask your parents, grandparents or some older members of your community about other slang terms that are no longer in current use. Report on what you learned in the space below.

Clues to the Meaning of Words

In tracing words back, you will find that many words share common roots, prefixes and suffixes. A knowledge of these word parts can provide clues to the meanings of unknown words. For example, knowing the Latin root *omnis* means *all* can be an important clue in figuring out the meanings of omnipresent, omnipotent, and omniscient:

omnipresent — present in *all* places

omnipotent — *all* powerful

omniscient — *all* seeing

Study pages 23-25 in the *Language Arts Handbook* and then do the following exercise.

EXERCISE 6

1. Match the words in Column A with the corresponding meanings in Column B. (The root words are in bold and the corresponding English words are in italics.)

Column A**Column B**

- | | |
|---------------------------|---|
| (a) chronological | _____ capable of being <i>heard</i> |
| (b) magnanimous | _____ a <i>wise</i> person |
| (c) hydrophobia | _____ one who shows <i>love</i> for mankind |
| (d) philanthropist | _____ formed by <i>writing</i> , drawing or engraving |
| (e) credible | _____ arranged according to the order of <i>time</i> |
| (f) fidelity | _____ offering reasonable grounds for being <i>believed</i> |
| (g) sophist | _____ showing <i>great</i> spirit |
| (h) graphic | _____ a fear of <i>water</i> |
| (i) audible | _____ the quality of being <i>faithful</i> |
2. Each definition is followed by a group of words possessing the same root but different prefixes. Underline the word in each group which fits the given meaning.

- | | |
|--|---------------------------------|
| (a) the inside of something | posterior exterior interior |
| (b) to pull out something | extract retract subtract |
| (c) to drive back someone, or something | expel compel repel |
| (d) to say the opposite: | predict contradict addict |
| (e) to carry something across a distance | import report transport |

3. Each definition printed below is followed by a group of words possessing the same root but different suffixes. Underline the word in each group which fits the given meaning.

- | | | | |
|--|-----------|------------|------------|
| (a) having the quality of believing | credulous | credible | creditor |
| (b) tending to do | actor | action | active |
| (c) one who believes all property should be shared in common | communal | communism | communist |
| (d) the state of having friends | friendly | friendship | friendless |
| (e) without children | childlike | childish | childless |

Plurals

A knowledge of etymology will also help you understand why some words have unusual plural forms. Nouns borrowed from foreign languages often retain their original plural forms. Sometimes an English ending is also acceptable.

See part (f) on page 15 of the *Language Arts Handbook*. Then do the following exercise.

EXERCISE 7

Give the plural form or forms of the following words. Use your dictionary.

- | | | |
|---------------|-------|-------|
| 1. memorandum | _____ | _____ |
| 2. medium | _____ | _____ |
| 3. larva | _____ | _____ |
| 4. antenna | _____ | _____ |
| 5. fungus | _____ | _____ |

6. cactus _____, _____
7. appendix _____, _____
8. criterion _____
9. chapeau _____
10. analysis _____

Foreign Expressions

Some special expressions have been borrowed, intact, from French and Latin. These foreign expressions often cannot be stated as concisely in English and are useful for that reason. You should be able to recognize them when you see or hear them. Sometimes these expressions are used in abbreviated form.

EXERCISE 8

1. Check the meaning of the following expressions in a dictionary. Then write a sentence using each expression in a way that illustrates its meaning.

(a) status quo

(b) à la carte

(c) à la mode

(d) faux pas

(e) per annum

(f) per capita

(g) bona fide

(h) post mortem

(i) bon voyage

(j) hors d'oeuvre

2. Many abbreviations in English are from foreign expressions. Using your dictionary as an aid, give the meaning for the following.

(a) etc. (et cetera) _____

(b) e.g. (exempli gratia) _____

(c) N.B. (nota bene) _____

(d) R.S.V.P. (répondez s'il vous plait) _____

(e) A.D. (anno Domini) _____

(f) i.e. (id est) _____

Summary

As you have learned in this lesson, the English language has grown and changed over the years: new have been added, some existing words have changed in spelling or meaning, other words and meanings have ceased to be used and have become obsolete. The English language will continue to grow and change as long as it is actively used.

Journal Writing Hint

For the journal page in this lesson you may wish to investigate the etymology of other words.

Questions and Comments

END OF LESSON 29

This page is for your journal writing. See page 111 of the *Language Arts Handbook* for ideas to write about. You must complete this exercise, but it will not be graded. Your teacher will simply make comments.

[illegible]

Please mail this page with your lesson.

LESSON RECORD FORM

0801 Language Arts 8

Revised 91/03

FOR STUDENT USE ONLY

Date Lesson Submitted

(If label is missing
or incorrect)

File Number

Time Spent on Lesson

Lesson Number

Student's Questions and Comments

Apply Lesson Label Here

Name

Address

Postal Code

Please verify that preprinted label is for
correct course and lesson.

FOR SCHOOL USE ONLY

Assigned
Teacher: _____

Lesson Grading: _____

Additional Grading
E/R/P Code: _____

Mark: _____

Graded by: _____

Assignment Code: _____

Date Lesson Received:

Lesson Recorded _____

Teacher's Comments:

Correspondence Teacher

ALBERTA CORRESPONDENCE SCHOOL

MAILING INSTRUCTIONS FOR CORRESPONDENCE LESSONS

1. BEFORE MAILING YOUR LESSONS, PLEASE SEE THAT:

- (1) All pages are numbered and in order, and no paper clips or staples are used.
- (2) All exercises are completed. If not, explain why.
- (3) Your work has been re-read to ensure accuracy in spelling and lesson details.
- (4) The Lesson Record Form is filled out and the correct lesson label is attached.
- (5) This mailing sheet is placed on the lesson.

2. POSTAGE REGULATIONS

Do **not** enclose letters with lessons.

Send all letters in a separate envelope.

3. POSTAGE RATES

First Class

Take your lesson to the Post Office and have it weighed. Attach sufficient postage and a green first-class sticker to the front of the envelope, and seal the envelope. Correspondence lessons will travel faster if first-class postage is used.

Try to mail each lesson as soon as it has been completed.

When you register for correspondence courses, you are expected to send lessons for correction regularly. Avoid sending more than two or three lessons in one subject at the same time.

REVIEW

Congratulations! You are now ready to review the second half of the course.

Before you do Lesson 30 you should go over Lessons 16-29 very carefully. Pay particular attention to the concepts and skills with which you had difficulty earlier.

When you begin Lesson 30, write it without the use of your notes and textbooks so you can gain practice writing a test. Lesson 30 is set up in a similar manner to the final test.

When you receive the corrected Lesson 30 lesson, be sure to review it carefully. Lessons 15 and 30 should help you prepare for the final test.

Part I: General Questions (30 marks) Suggested time: 40 minutes**EXERCISE 1**

1. In the blank to the left of the definition, give the literary technique that is being defined.
 - (a) _____ : an object, a situation, or an action which has literal meaning within the literature selection, but suggests other meanings as well.
 - (b) _____ : an indirect reference to something or someone generally familiar.
 - (c) _____ : the use of identical sounds at the end of two or more lines of poetry.
 - (d) _____ : the repeated use of the initial sound in two or more words closely associated in a series.
 - (e) _____ : the use of a regular pattern of stressed and unstressed syllables in a poem.
2. Define each of the following types of poems.
 - (a) ballad _____

(b) haiku _____

(c) concrete poem _____

(d) free verse poem _____

(e) limerick _____

3. Rewrite the following sentence using the progressive tense.

John studied Language Arts 8 by correspondence.

4. Contrast "purr words" and "snarl words" and give an example of each.

5. Give an euphemism for the word "died."

6. (a) Explain 4 ways new words can enter the English language.

(b) What is an obsolete word?

(c) What is an archaic word?

7. (a) Explain the steps in gathering information for a research paper (report).

- (b) Read "King of the Skies" on page 147 of *Contexts Reading Skills Two*. Make notes in point form on the bald eagle from your reading.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

Part II: Understanding What You Read (30 marks)
Suggested time: 35 minutes

Read the selection "Trek to the Top" by Elizabeth Stenson on pages 201-205 in *Contexts Reading Skills Two*. Then complete the following exercises in this lesson.

EXERCISE 2 10 marks

Match each of the words in Column A with the definition or synonym in Column B by placing the appropriate letter in the blank.

Column A	Column B
(a) lassitude	_____ upset stomach
(b) crevasses	_____ difficult
(c) scaling	_____ group members
(d) disorientation	_____ fatigue
(e) journalism	_____ carriers
(f) arduous	_____ confusion
(g) originate	_____ fissures
(h) cohorts	_____ news presentation
(i) porters	_____ climbing
(j) nausea	_____ to begin

EXERCISE 3 10 marks

Select the best answer from those given for each of the following multiple-choice questions and place the letter of your choice in the appropriate blank space.

- _____ 1. Nepal's capital city is
(a) Nepal City
(b) Kathmandu
(c) Sherpa
(d) Khumbu
- _____ 2. During monsoon season it rains
(a) hourly
(b) weekly
(c) monthly
(d) daily
- _____ 3. The number of men killed during the expedition was
(a) four
(b) three
(c) two
(d) one
- _____ 4. *Seracs* are
(a) fissures
(b) crevasses
(c) ice pillars
(d) avalanches
- _____ 5. The 240 km journey to Mt. Everest took
(a) 20 days
(b) 21 days
(c) 22 days
(d) one month
- _____ 6. Mt. Everest's height is
(a) 6000 m
(b) 8848 m
(c) 6848 m
(d) 8000 m
- _____ 7. The first Canadian to stand atop Mt. Everest was
(a) Pat Morrow
(b) Alan Burgess
(c) Elizabeth Stenson
(d) Laurie Skreslet

- _____ 8. The second Canadian to reach the summit, did so on
- (a) October 5, 1982
 - (b) October 7, 1982
 - (c) October 5, 1983
 - (d) October 7, 1983
- _____ 9. Pat Morrow worked as a journalist for this newspaper.
- (a) *Calgary Herald*
 - (b) *Edmonton Journal*
 - (c) *Ottawa Citizen*
 - (d) *Vancouver Sun*
- _____ 10. The one obstacle most-feared by Pat Morrow was
- (a) leeches
 - (b) Khumbu Icefall
 - (c) oxygen-drought
 - (d) extreme cold

EXERCISE 4

10 marks

Read the poem below entitled "The Love of Mud," by Barry Stevens and complete the following questions.

The Love of Mud¹*Barry Stevens*

Mud loves children;
See, on this dreary day
How it hugs, hold hands
Dances with them.

It is not right to say
The children are to blame
For bringing mud inside:
Mud loves children.

When they leave,
Mud would go on dancing,
Hugging, holding hands,
And follows the children in.

Do not blame the children:
Try to understand
The love of mud,
How it hugs.

¹ Reprinted by permission of the estate of Barry Stevens.

(4) 1. Study the images (word pictures) contained in "The Love of Mud" carefully. Then do **one** of the following.

(a) Explain in your own words what the poet is describing in this poem and his feelings as shown in the poem's choice of words. (Use complete sentences in your answer.)

OR

(b) Make an illustration which captures visually the poem's descriptions and emotions.

(3) 2. Give three examples of alliteration from "The Love of Mud."

(a) _____

(b) _____

(c) _____

(3) 3. Give three examples of personification from "The Love of Mud."

(a) _____

(b) _____

(c) _____

Part III: Writing Skills (40 marks) Suggested time: 45 minutes

In Part III of this review test you read an article about the first Canadian Everest expedition which was a great challenge for its participants.

Writing Assignment

Describe an occasion on which you experienced a challenging situation or an adventure of some kind. You may choose to write about a sports competition you were involved in or witnessed, or perhaps you will choose to write about a real or imaginary adventure of some other type.

Try to answer the following questions clearly in your composition.

- Where did the events occur?
- Who was involved and what happened?
- What were your feelings during the experience and afterwards?
- What did you learn about yourself or others from this experience?
- Would you enjoy a similar experience again?

Guidelines for Writing

You may present your ideas in any prose form that will make your writing interesting (diary or journal entry, personal essay or anecdote, letter, short story). You are expected to provide one or two pages of completed writing. Space is provided for planning and outlining, a first draft, and the final copy; however, only the final copy will be marked. Your composition will be marked according to the guide on the next page of this lesson.

Evaluation of the Writing Assignment

Your correspondence teacher will mark Part III using this system. It is the same system that will be used to mark the writing you do on the final test.

Category	If your writing has:	Maximum Marks	Student's Marks
Content	(a) full information with specific details and is to the point, you will receive 16-20 marks. (b) most information with some details and is generally to the point, you will receive 10-15 marks. (c) inadequate information with few details, and is rather vague, you will receive 6-10 marks. (d) little information with no details and is very vague, you will receive 0-5 marks.	20	
Mechanics	(a) no faults in grammar, spelling and punctuation, you will receive 8 marks. (b) minor faults in grammar, spelling and punctuation, you will receive 6-7 marks. (c) a number of careless errors in spelling, grammar, and punctuation, you will receive 4-5 marks. (d) serious errors in grammar, spelling, and punctuation, you will receive 0-3 marks.	8	
Style, Form and Organization	(a) excellent word usage, sentence structure, paragraph form, and organization, you will receive 10-12 marks. (b) good word usage, sentence structure, paragraph form, and organization, you will receive 7-9 marks. (c) poor word usage, sentence structure, paragraph form, and organization, you will receive 4-6 marks. (d) bad word usage, sentence structure, paragraph form, and organization, you will receive 0-3 marks.	12	

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Use this space for writing a first draft.

[illegible]

Lined writing area with 20 horizontal lines.

Use this space for your final copy.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Please mail this page with your lesson.

QUESTIONNAIRE

1. Rate the following aspects of the course by checking the appropriate box. (If you strongly agree with the statement check 5, if you partially agree check 4, if you feel neutral check 3, if you partly disagree check 2, if you strongly disagree check 1.)

	5	4	3	2	1
(a) The course was useful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(b) The course was interesting.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(c) The information in the <i>Language Arts Handbook</i> was useful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(d) The explanations in the lessons were clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(e) The teachers' comments were helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(f) The suggested answers were helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(g) The listening cassette was helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(h) The video cassette was helpful.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(i) The exercises were of adequate length.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(j) Lessons 15 and 30 were adequate reviews of the course.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. Comment on the following.

- (a) What section of the course did you find most helpful and enjoyable? Why?

(b) What section of the course did you find least helpful or enjoyable? Why?

(c) Do you feel you improved your language skills?

(d) Were there any sections of the course that were too easy or too difficult? Explain.

(e) If you had a chance to take part in the writing of this course, what would you do in order to improve it?
